

"Problems of Stage Management," By R. H. Burnside
THE NEW YORK

DRAMATIC MIRROR



JUNE 7, 1911
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No. 1694

Discouraged Ambition.

THE MIRROR from time to time has noted the accession of college men to various branches of the theatre profession, more notably as dramatists and in purely business association, and recently it published an interview with a manager who held that the profession could absorb this class of recruits to mutual advantage.

Now comes to THE MIRROR a letter from a young college man who takes exception to the substance of the interview in question, and generally traverses the theory that the stage has room for college graduates as actors.

The writer of the letter discloses his *alma mater* by reference to a man politically prominent. "I hail," says he, "from that one of the universities which has recently given a Governor to New Jersey and bids fair to give the country its next President," and this is a characteristically loyal and hopeful prognostication, though it has nothing to do with the case. "I have endured the stress and the strain of the theatre," he continues, "for more than eight years, and have yet to come upon the manager who looks with favor upon the services of a competent collegian." Yet it may not be assumed that this young man has put the question involved in his complaint to a great number of managers. All other things being equal, a college education is no deterring factor in theatrical employment of any kind. Yet if others should see this young man as he sees himself, his story should not be melancholy. He says:

During all the eight years of my experience on the road and twice in stock my artistic ability as an actor has never been questioned, my sincerity and constancy cannot be challenged, my spirit is undaunted in spite of my experience, and my ideals and aspirations are still as high as or even higher than when in the full flush and enthusiasm of youth I started out with a big endowment to do big things. And all this despite discouraging, truckling, and, in too many instances, grossly stupid and demoralizing managements, that kind of management to which we are indebted for the present chaos of the theatre. For, to the man who thinks and reasons, it is most manifest that no one but the so-called "business" manager of the theatre could have wrought such wreckage. It would have been an artistic impossibility for the "actor" manager to have worked in that direction, and because of its artistic impossibility it would have been a business impossibility.

To revert to myself. Once, after I had been playing a wide range of parts, the leading woman in one of the stock companies said to me: "It seems so easy for you to play almost anything at all." The leading man of that same company, well-known, and to be a feature of a forthcoming Fall production, said to me: "You ought to be drawing \$300 a week on Broadway. I can't understand why you are not as much in demand as," and he mentioned the most popular actor on Broadway. And, from the inner vision of my own self-knowledge, I know them to have come fairly close to the truth.

Critics and managers complain that good voices are rare and good diction still rarer; managers declare that there is a scarcity of temperaments, personalities and good readers; the critics call for actors of artistic taste and dramatic perception, actors of fine feeling and smooth technique. And yet I, who can substantiate my claim to all these, a dramatic artist by every instinct of my nature and by virtue of stressful experience, whose work is the work of the mind and the spirit as well as that of the body, college bred, if you will, have never yet attained a Broadway hearing or been utilized in a metropolitan cast. Are we to infer that the college man's place in the theatre is not on the stage as an artist, but in the business end of it, or as an author?

And mark you this, I am not one who pleads special consideration for the college man because he is a college man. I know too much of college men to take such a false attitude. Let him be measured with all his fellows for his ability, his capacity, his sincerity, his usefulness, and his ideals. And especially must this be so of the player who, like every other artist, must to a very large degree "be born and not made," who must possess certainly natural qualities, inborn and instinctive, which cannot be acquired, college-bred or otherwise.

I hope that this wonderful stretch of opportunity for the college man in the theatre is all that they say it is and that managers are really as desirous of the services of competent college men as they are reported to be, but, personally, I have never come upon any evidence to that effect in my experience. Rather must I testify from my experience that managers seem to be doing their best

(or their worst) to discourage the player of fine artistic felling and to encourage the stupid, the gross, the vulgar, and the incompetent.

There are modest actors, although the very nature of their vocation begets vanity and enlarges the ego. This young man's opinion of his abilities may be exact, and yet if he were all that he says he is he should remember that he is still young, and that players quite as gifted, both in "the palmy days" and in these commercial days, have struggled on and on—as he is doing—to deferred recognition and success. There is no royal road even to the ambitious and the talented in this profession, and genius itself has been known to pass its most hopeful years in comparative obscurity.

There are some erroneous conclusions in this letter. The manager's lot is by no means unqualifiedly happy. His business has many hazards, and the fickle public often negatives his own cherished opinions. Plays are not always what they originally seem to be, but with actors it is different. Their work shows what they are. And no manager outside of an asylum for the mentally incompetent—and happily such asylums contain few persons graduated from theatricals—would think of choosing the stupid, the gross, the vulgar and the incompetent among actors when he could find players born to the art and gifted with every qualification for its practice.

No. This young man is in error—and he is too impatient. By his own confession he has found employment in which he has acquitted himself to the admiration of his associates. This is no small achievement. If he deserves metropolitan note and great success he cannot remain hidden indefinitely. And a college education should aid him in his ambition.

And while he is waiting for the right opportunity, with an undaunted spirit and high aspirations and ideals, let him not add volume to the ignorant abuse of the theatre which is so common among those who do not know the theatre or are unable to measure it in its relation to the life of its period. The theatre never was more influential than it is to-day, it never so fully contributed to public thought on matters of public moment, and those in and of it should be the last to question its state or cavil at its administration.

The Year's Work

THE review of the plays of the year published by THE MIRROR last week presented a comprehensive record of the theatre's activity in this city for the period.

The comparative statement for three years—1908-9, 1909-10 and 1910-11—set forth matter of interest, as it showed 366 productions for this theatrical year, as against 288 and 329 respectively for the preceding years. The year running in 1908-9 had a larger number of new plays, namely, 163, as against 152 for 1909-10 and 150 for 1910-11, but the latest year of the three showed the greatest number of plays that achieved long runs, having 58 that ran for 50 performances, as against 46 in 1909-10 and 27 in 1908-9; 32 plays with more than 100 performances to their credit, as against 20 in 1909-10 and 21 in 1908-9; and 9 plays with more than 200 performances, as against 7 in 1909-10 and 5 in 1908-9.

The general run of productions in New York, as a careful study of the record will show, was of a better class than those of the other theatrical years in comparison, but whether the betterment in productions and the larger number of long runs was in line with the growth of the city and the increase in the number of first-class theatres is a matter that must be left to individual judgment.

The showing, on the whole, however, is encouraging. The theatre is slowly emerging from a long period of depression, for which there have been many causes, among them business stagnation and a remarkable growth of cheaper competitive amusements. But the quality of American plays is improving notably, and with more settled business conditions a better ensuing year may be looked forward to with confidence.



THE USHER



SIR WILLIAM SCHWENCK GILBERT enriched the theatre with his work, and through his contributions to the stage won fame and wealth. His career, sketched on another page, was quite unlike that of many men of genius whose successes have been won only after long work and early hardship. Gilbert's course apparently developed no material misfortune, and he was well provided in government employment, in the law and in journalism before he entered the field that made him a famous man and brought him riches.

His home, "Grims Dyke," Harrow Weald, was one of the most delightful country places in the world. One would go far to find a more perfectly maintained establishment. Nothing of the interior or exterior was ever neglected. There are hothouses that present a veritable wonderland to the visitor. All the year round at "Grims Dyke" one found on the tables the choicest fruits, the products of the hothouses. In the gardens were the choicest vegetables and most beautiful flowers of all varieties that England can boast. One of the interesting places was the monkey house. It was a hobby with Sir William, where he found his chief delight during the Summer. There are some twenty different species of the simian to be found in all varieties and sizes. Of late Sir William had taken to the automobile, and he had several different kinds at "Grims Dyke," and in the broad drives about the place he found much pleasure.

The interior of "Grims Dyke" is as inviting and comfortable as the exterior is beautiful. The billiard room was Gilbert's trophy room. In addition to decorations which display the taxidermist's art, he had given to the room also trophies of his theatrical triumphs. Photographs were everywhere, and among them were found the theatrical friends of the librettist and every original member of every Gilbert and Sullivan opera. Historical accessories of much value are hung about among the decorations. His town house in London, easily reached, was also a model of its kind for hospitality.

It is remembered that in October, 1901, Gilbert was so ill that at one time his death was actually rumored. But he recovered to enjoy several years with a rare circle of friends that characterized his friendships.

Gilbert was a big, athletic man, yet nervously quick in his movements, as he was in temper. He was educated for the army during the Crimean war, and though he served for years in a militia regiment of Highlanders, never saw actual service. His admission to the bar was followed by short practice, for his temperament was not for the law.

The success of Gilbert may be more easily realized when it is said that for more than twenty years in London there was no interval when one or another of his works could not be seen on some stage in that city. Everybody accepts several of his operas as classics. They will stand revival—or at least perusal—indeinitely. Strangely enough, however, with all his success he was sensitive to adverse breezes. Before the failure of *The Fortune Hunter*, in 1897, he declared his determination to leave the field of light opera for playwriting. *The Fortune Hunter* was a fiasco in Edinburgh, and the critics of the London papers who journeyed to that city to discover the

merits of the play were compelled to say that the work was utterly worthless. They did so in the kindest terms, but Gilbert evidently thought they were in a conspiracy to injure him, for he came out in a severe interview in the *Edinburgh Dispatch*, scoring the critics: next he took occasion to flay all the most famous English actors, and then he pounced upon the dramatists as the objects of his scorn. Of the critics he said:

I will write no more plays. I mean to retire now. I am disheartened by the erroneous point of view from which criticisms are written in London. They never seem to dissociate the play from the author of the play. I am not complaining of bad criticisms. I have had plenty and have learned much from them. But there is such a tendency to look upon the author of a bad or an unsuccessful play, not as a poor devil who has tried his best, but as a man who has committed an outrage against nature. The critics attack him as if he were a scoundrel of the worst type, and they go on at it week after week. I don't feel disposed to put myself forward as a cockshy for these gentlemen. I think it better to refrain from writing, as I am not obliged to write. I prefer to work in a different groove, where anything I may do will stand upon its own merits.

With a good many struggling dramatists Mr. Gilbert appeared to believe that there were no managers in his country competent to judge of the worth of plays. He said:

The fact is managers cannot judge a play when they see it in manuscript. If Pinero writes a play and sends it to Sir Henry Irving it is accepted, not because it is a good play, but because it is by Pinero. If a stranger, who may be a clever dramatist, sends Sir Henry, or Mr. Tree, or anybody else a play, it is not accepted, however good it may be, because they can't judge. Your manager nowadays crosses to France, sees a play that goes well, and how it can be slightly watered down to suit our censorious society, and immediately transplants it.

Gilbert had a kind word for French actors, but he did not think much of the players in his native land. As to the French stage, he observed:

They have good actors and atrociously bad plays. Their plays are much more analytical than ours, written for the most part in a quasi-Thackerayan manner. Sardou's plays elaborate character to such an extent that they might be pages out of Thackeray turned into French. Their actors, of course, can so speak and deliver speeches as to chain the attention of the audience, while ours, why, we have no actor who can make a thirty-line speech interesting! Who ever heard in this country "All the world's a stage" declaimed by a Jacques who did not in every line make it plain that he had learned it off by heart? There is always the same dull monotony of delivery. Every living actor—Sir Henry Irving, Beerbohm Tree, Alexander—excellent though they may be otherwise, have that dull monotony of delivery. They keep to one note right through the sentence, and finish a semi-tone higher or a semi-tone lower as the case may be.

These opinions of a great stage writer in moments of chagrin are interesting. Native opinions of Gilbert, however, are all favorable and cannot change. The opinion of Augustin Filon, the French critic, of this remarkable man, is also interesting. M. Filon, in a

summary of the influence of Robertson and Gilbert upon the stage, concludes: "Where Robertson is a natural product, a symptom, Gilbert is a freak, an accident. He might have occurred at any time in the century or in any century. One can neither trace his ancestry nor imagine his posterity. Born and bred a gentleman, he loved the theatrical world without being of it. Actors have accused him of being cold in his manner to them, high and mighty, even disdainful. So much for his personal character—in discussing a living writer more than this would be improper. As to his bent of mind, its originality was evident from the first, but that originality was at all times somewhat shallow and liable to run dry; and instead of widening it he scooped it out. He exploited his talent by a kind of mathematical system to its utmost limit, to the point of absurdity, in fact, and even further. His literary career may be described as containing three periods: in the first he felt his way; in the second he achieved brilliant and legitimate successes; in the third he met with more fruitful triumphs, but of a kind which arouse little sympathy in a critic, and of which, I think, even he himself grew a bit tired."

It is enough for English-speaking lovers of the theatre—or of light literature—that Sir William's work stands as it does in a class by itself. It sparkles with wit, is instinct with humor, is rich in fancy and amusing invention, and, withal, telling in satire. Another writer as original and amusing would be hailed with unmeasured joy.

At the Parsons Theatre, Hartford, Conn., on May 27, the Hunter-Bradford Players introduced in Sweet Kitty Bellairs Master "Buster" Leftwich, the great-grandson of E. L. Davenport.

This boy made his first appearance under the name of Davenport Leftwich and took to the stage "as a duck takes to water."

His mother is known professionally as Florence Davenport and is a daughter of Florence Davenport, a daughter of E. L. Davenport, who gave T. M. Hunter, the father of Robert Hunter, his first position on the American stage fifty-six years ago; and it was because of this fact and the close family friendship through many years that Mr. Hunter wanted young Leftwich to appear under his management.

The boy's great-aunt was Fanny Davenport, and his great-uncles are Edgar and Harry Davenport, and William Seymour. The boy's parents—Florence Davenport and Alexander Leftwich—were in the cast in which he made his professional bow.

The city of Lynn, Mass., has a Mayor who, if forced to do so by the casualties of politics, might make a hit in vaudeville.

The other day this Mayor, Mr. Connery, visited the Lynn Contagious Hospital, and according to a published account, "went into lyrical particulars about that Mr. Clancy who had a fancy for saying funny things," and then danced a jig and a clog for the amusement of the inmates.

Such a Mayor, perhaps, might also act with distinctive judgment as a censor of the class of entertainment in which he could skilfully take part.



White, H. Y.

SCENE FROM THE REVIVAL OF "PINAFORE" AT THE CASINO



PROBLEMS OF STAGE MANAGEMENT

By R. H. BURNSIDE



SO much has been written of late years in the magazines and newspapers about what transpires behind the scenes, that there is no longer the curiosity there used to be about the mechanics of the stage—a state of things which makes it very much harder for the producer. Nowadays, the average audience is so well acquainted with the tricks of the stage that it must be an exceedingly clever climax to surprise them—as most people who go to the theatre are so familiar with its traditions that they seem to be able to anticipate what is going to happen.

Therefore, if by some trick or clever twist the producer manages to surprise the spectators in front, he is doing something extraordinary, for it is no simple task to astonish the modern audience.

A great many of the effects which I have personally originated were devised with this end in view: For instance, the quick change in *The Earl* and the *Girl* where twenty-four chorus girls dressed as waitresses were suddenly transformed into soldiers, and again in *Fantana*, where eight chorus girls dressed as valets changed with lightning rapidity into evening dress suits.

Another effect in *Fantana* which gained considerable applause was that in which twenty-four sailor boys formed a lifeboat with flags. In *The Social Whirl*, the value of one

of the musical numbers was enhanced considerably by the transformation of a simple hedge into an arbor covered with nearly a thousand white roses.

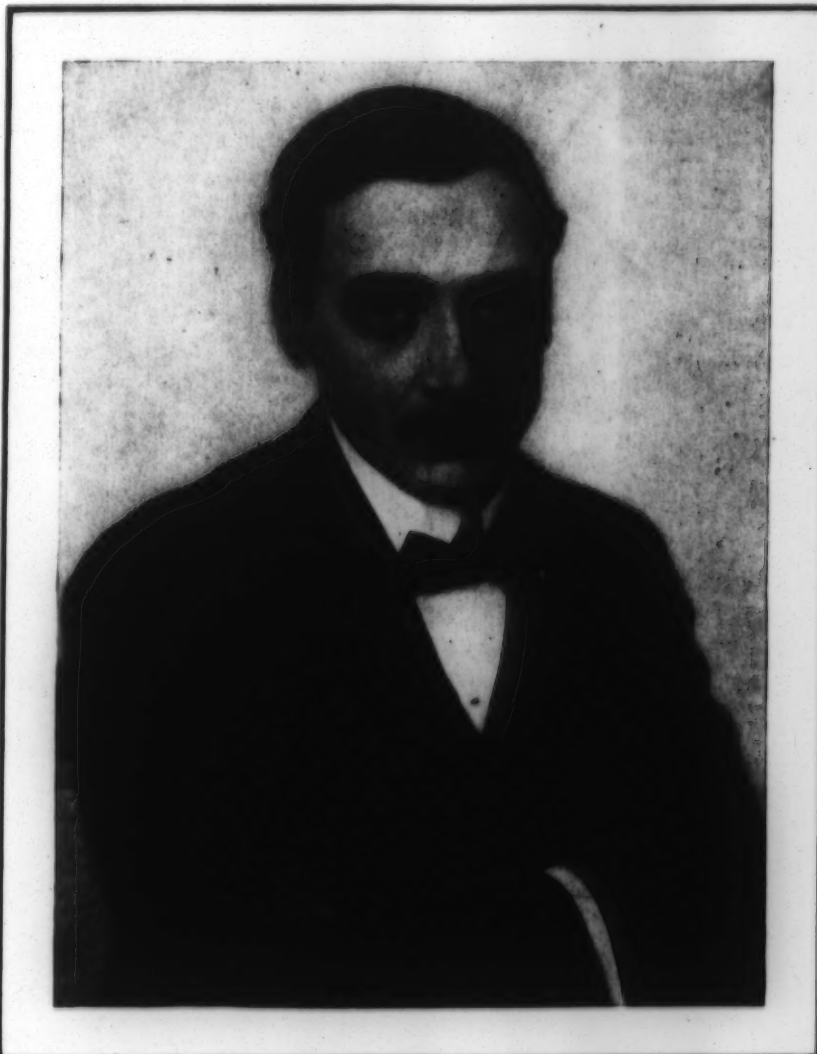
The living American flag in *The Battle of the Skies* excited a great deal of comment, during the run of that spectacle at the Hippodrome. It was undoubtedly a thrilling sight to see fifty girls march up ladders twenty-five feet high, and suddenly, by means of their cloaks, transform themselves into a gigantic Stars and Stripes, which eventually was lighted up by thousands of tiny electric bulbs concealed in the cloaks.

A dramatic play is far easier to produce than a musical play for the simple reason that it requires none of the embellishments that the latter must have to make it palatable to the public and profitable to the manager.

Few people know how much time and thought is given by the author and composer, the scenic artist and the costumer, and last, but not least, by the stage director, to the details of a musical play.

It is only by constant consultation between these various persons creatively concerned in a great production, and hours of study and weeks of rehearsing that it is possible to achieve results, and even if their efforts are not always successful, just as much time has been given and just as much money has been spent on every production.

In selecting a cast, it is necessary in most cases



R. H. BURNSIDE

to engage people who can act, sing and dance, and they are not always available, and thus another problem is presented to the producers.

The scenery and costumes require careful consideration and must be correct in every detail. In these days errors are quickly discovered by the critics or an alert public.

It is no easy task to manipulate a chorus, for the great demand necessitates the employment of raw recruits who have to be drilled like soldiers until they are efficient. Even the stage hands, property men and electricians have to be rehearsed until they thoroughly understand what they have to do.

A stage director, who has studied human nature, soon learns that it is one of his most valuable assets. It is impossible to treat every one alike; he must select the bad from the good and treat them accordingly. He must also be just and show no favoritism. The beginner on the stage may find the life irksome and arduous at first, but talent soon asserts itself and is always encouraged.

To achieve success the stage director must have the co-operation and good-will of every individual concerned in the production, and it is only by his experience and knowledge of human nature that he can hope to win his company over to his way of thinking and gain results.

The best example of what an organization can do to achieve success and maintain it, is at the New York Hippodrome. During the past three

years I found a greater desire on the part of the people employed there to aid and assist me than I ever experienced elsewhere in my entire career as a stage director.

It is safe to say that no country in the world possesses an institution like the New York Hippodrome. Its possibilities are tremendous, for it has facilities that no other playhouse in the universe possesses, and it requires more thought and care than anything of its kind that exists.

More than one thousand people are steadily employed in the Hippodrome, and each individual has contributed to its success, for without the co-operation of all, nothing could be accomplished in this vast establishment.

The heads of each department are all men of great experience and carefully selected, skilled in their work and tireless in their energy, and every one in the building follows their example.

It is because of this fact, it takes no longer to rehearse a production at the Hippodrome than it does an ordinary musical play.

The same thing applies to the organization at the Folies Bergere, of which I am at present stage director. Each and every individual employed in this place of amusement works willingly and generously to assist in making it a successful enterprise. As it is with a gen-

eral in the army, so it is with a stage director—he can only be successful if he has the support and confidence of the rank and file.

R. H. Burnside

VINCENT STERNROYD'S DEVICE.

"In these days of mechanical appliances," says Vincent Sternroyd, "I have thought of a device that may commend itself to theatrical managers, stars especially and dramatic authors. We are all aware that in the hot weather and even at other times audiences will not exert themselves to applaud and frequently situations, lines and acts fall flat when with open hands they might be made to go. Ushers are slack and an organized clique does not seem to find favor in the country.

"Now by having a mechanical clapper attached to each seat, the pressure of a button would cause the proper amount of applause with very little effort. Printed notices could be placed in the theatre asking that persons desirous of signifying their approval will please press button.

"An attachment affixed in the prompt entrance might control all the clappers, and the stage manager or the stars could absolutely rely upon and, indeed, command roars of applause.

"In the script of a new play the applause could be marked in the proper places and the prompter with his hand on the button could indicate to unintelligent audiences where the applause should come in.

"I propose," says Mr. Sternroyd, "to apply for a patent on such a device."

But Mr. Sternroyd must be spoofing.



THE MATINEE GIRL



FRED STONE ENJOYING HIS RIPARIAN RIGHTS AT AMITYVILLE, L. I.

WITH the late Spring softening of the weather, the bursting into green and bloom of her much beloved old estate, "The Pines," at Riverdale-on-the-Hudson, one of the miracles of recovery has been wrought in Clara Morris. Within the fortnight she has opened her eyes upon a world that had for a year been darkened. Her sight, while not fully recovered, for it is doubtful that she will ever again be able to read, has in a measure returned. A brief note from her tells me of this.

"I was as nearly happy as it has been permitted me to be for many years," she said, "when a set back came a week ago that affected my tired body, but left my vision fairly clear. It is so good to guide a pencil, trembling though it is, over paper. And I can even work a little. I dictated four lines yesterday. Think of me as in the backwaters of life, tired, obscure, but almost content."

A story dictated by her in this laborious way appeared recently in one of the Sunday newspapers. By the same painful process she is dictating one for a magazine. And one of the magazines, knowing her deep interest and profound researches in the life and philosophy of Saint Paul, is urging her to prepare for it a book on the life of that apostle.

If you asked Fred Stone what he cared for most on earth besides his wife and the foolish brown bear he carried about the country as a pet until the beast threatened to devour him, he would answer in the quiet tone of absolute conviction:

"Why, my place at Amityville, Long Island, of course!"

In this spot of green fields and wide country spaces the comedian keeps himself in condition for next season by playing ball, automobiling, swimming and deep diving.

Just as they were about to christen their new lioness cub, that looks as though it were fashioned of yellow velvet draped over a frame work of steel, all lit by a pair of luminous golden eyes, Lillian Russell, and had prepared an invitation to the famous American beauty to attend the christening, Dreamland burned.

There is a room named in honor of Sir Henry Irving in the Three Arts Club which has been organized in London at the initiative of Lena Ashwell and Eva Moore.

Miss Ashwell and Miss Moore, discovering that a large house opposite Madame Tussaud's on Marleybone Road, was vacant, secured a forty-year lease of it, after being promised the support of many members

of their profession and of royalty represented by Princess Marie Louise of Schleswig Holstein, who constitute an advisory committee. Stephen Fiske in *Sports of the Times* of this city enumerates the features of the club.

"There are sleeping accommodations for one hundred women, reception and writing rooms, a large dining hall and a larger concert hall. A good, cheap restaurant will be a feature. The lowest residential rates for bed, breakfast and dinner will be \$3.75 a week; luncheon 20 cents, after theatre supper, 25 cents; annual dues, \$5; nonresidents, \$2.50."

Seventy club members have been enrolled. But \$15,000 are needed to complete in every detail the plans and to open the doors of the club to representatives of the drama, music and painting.

Ada Lewis plays she has a vacation by taking the last train to Long Beach at night and remaining at the Nassau Hotel until she dashes to the station to catch the train arriving in Manhattan at six. Miss Lewis says she "gets the clatter of knives and forks at the Folies Bergere going and coming."

Ida Haverly writes me she went to Philadelphia to visit her mother's grave and tells me that the fulfillment of the offer made by generous professionals to mark with a modest headstone the grave of that woman who died on last July fourth as bravely as she lived, will be most gratefully accepted.

In the welcome home from London reception tendered Dr. Julia Sears, pastor of the New Thought Church, which formerly held its services at the Belasco Theatre, many players were present.

An enterprising Paris manager has imported a company of Zulus to enrich the artistic atmosphere with grand opera as the Zulu hears it.

Wonder if there will be chorus of skulls or a dance of the cannibals?

Violet Rand, engrossed in the little dramas enacted before the bench in the Night Court for Women, and discovering that the magistrate looked like a capable leading man, saturated herself with impressions of the stratum of life that comes only occasionally to the surface in life or drama.

"Marvelous makeups!" she whispered. "I'm coming again."

Following the warden we climbed the stairs and passed in curious procession before the cells of the women waiting for the carrying out of their sentences. One girl peeped with friendly eyes above the por-

tiere she had contrived of one of her most intimate garments before the cell door.

"Hello!" was her friendly salutation. "What did you get?"

Virginia Harned had a birthday anniversary on May 29, when all of her Swiss Guard, who happened to be in town, offered their congratulations in person, and those who are still wandering on the face of the earth sent them. Miss Harned has leased for three years, with the purchase privilege, a fine old house near Harrison, N. Y., which she is having remodeled and where she will next week be installed.

Zelda Sears's battle with the fiend of illness continues with the odds in Miss Sears's favor. This is her latest bulletin to anxious friends, sent from the rooms in which she maintains seclusion and endeavors to sustain patience:

"If I had a snapshot of myself taken just now it would show me with a hot-water bottle clasped passionately to my tummy. I have gained two pounds in three days. I needed them, for I am so thin my bones rattle like a load of slats."

"I'm heart-whole with a fancy for everybody," was a young star's reply when I taxed her with rumors of a matrimonial engagement.

Superstition is not solely the possession of actor folk. Playwrights have begun to share it, and the first nights or original productions and revivals to be dreaded since the takings off of Sir William Gilbert and of Walter Browne.

Chrystal Herne by way of compensation for playing in these early June days while her friends write her of growing roses and of new motor boats, has learned to drive an automobile and takes spins through the park fancying she is making her way among the Devonshirelike lanes about what was once the family homestead at Sag Harbor, that homestead which was burned last year.

Sydney Armstrong Smythe, speaking of that large class of persons who guess actors' ages and who multiply the years, said: "When I hear the remarks of those who saw me at the opening of the Empire Theatre I am convinced that no taxis stopped before the door but that everybody came in perambulators, and that for applause they all vigorously shook their baby rattles."

THE MATINEE GIRL.

PLAYS OF THE WEEK

CASINO—H. M. S. PINAFORE.

Comic opera in two acts, by W. S. Gilbert and Arthur Sullivan. Revived on May 29, by Arthur, Brady, and Shubert.

The Rt. Hon. Sir Joseph Porter, K.C.B. . . . Henry E. Dixey
Captain Corcoran George J. MacFarlane
Ralph Rackstraw Arthur Aldridge
Dick Dendeye De Wolf Hopper
Bill Bobstay Eugene Cowles
Bob Becket Robert Davies
Josephine Louise Gunning
Little Buttercup Marie Cahill
Hebe Alice Brady

Old friends cannot always be sure of so cordial a welcome as H. M. S. Pinafore received on its latest appearance in New York. Probably a bit of the approval grew from the fact that the good bark had been sailing the operatic seas for exactly thirty-three years and four days, but much more of the applause meant that the venerable craft is still presentable in society.

Although one can point out without difficulty the archaisms of the piece, he should hesitate before asserting that the modern substitutes are exactly improvements. Nearly all of the dialogue creaks with its years of faithful service; the comedy is flat and the sentiment is stilted, or at least, so it sounded. If our singers were accustomed to indulging in such naive heroics, they might have lent more surety to their lines, but it was perfectly obvious that none of them really meant any of the things they said so seriously. Nowadays, a manager would blue pencil a good share of those lines, if an author were temerarious enough to write them. We are terribly ashamed of practicing piety, for fear we may be caught red handed. Nothing but this dialogue could so effectually have given Pinafore its air of respectable antiquity.

The score of the opera still skips along with pristine grace, explaining why amateurs find the piece so well adapted to their needs. Its very simplicity, its freshness, its variety, its playfulness strike one like a genuine breath of genius. Add to that the statement that the facile lyrics absolutely fit the music, and you have explained the supremacy of Pinafore without making it one whit easier to imitate successfully.

Arthur Aldridge and George J. MacFarlane doubtless furnished the sensation of the evening, because to most of the audience they were unknown quantities. Mr. Aldridge's evident nervousness wore off with the generous applause after his first solo and gave opportunity for an estimate of his ability. His enunciation is clear, and his tones are full and smooth. Musically he need not fear comparisons with any musical comedy tenor on our stage; histrionically he should cultivate his resources. Mr. MacFarlane displayed considerable adaptability as an actor, and sang his role with spirit. He is easy to understand and agreeable to listen to, qualities that make him a valuable asset in any cast.

Another member only recently heard on Broadway is Alice Brady, whose chief charm lies in her simplicity, frankness, and ease of manner, which marked her as being more fully in the spirit of the piece than most of the others.

The other soloists are already labeled and classified by the public. Louise Gunning has a role which is more worth her while than much she has recently done. Although her fortissimo passages lacked sympathy, her unforced tones were sweet and graceful. Although Marie Cahill's name would never be associated with the sort of music that Little Buttercup sang, she did it with surprising success, steadily improving to the end of the second act.

Among the men, the audience followed De Wolf Hopper with delight, for he played in his characteristic style of eccentric comedy. Henry Dixey, renewing his association with musical comedy, made his biggest hit

by his dancing. His pirouettes and flourishes were also appropriate character work. With an appreciation of its delightful ecclesiastical style, Eugene Cowles sang "He Is an Englishman" so vigorously that he had to repeat it several times. He is excellently cast in his role.

The chorus is to be commended highly for their animated work. The girls' costumes were particularly effective through their simplicity. The staging was adequate, though not elaborate. The orchestra, under the direction of Silvio Hein, was spirited and well controlled.

Although Pinafore may have been better sung in the past, it is in its present incarnation well worth hearing. The older theatregoers will enjoy it reminiscently, and the younger generation will enjoy it on account of its reputation as well as on account of its intrinsic charm.

HERALD SQUARE—A COUNTRY GIRL.

Musical play in two acts, book by James T. Tanner, lyrics by Adrian Ross and Percy Greenbank, music by Lionel Monckton and Paul Rubens. Revived on May 29, by the Gray-Stewart Musical Company.

Geoffrey Chailoner Melville Stewart
The Rajah of Bhong Robert Elliott
Sir Joseph Verity George E. Mack
Douglas Verity Donald Hall
Granfer Mummery A. W. Fleming
Lord Anchester Cyril Chadwick
Lord Grassmere A. L. Clark
Major Vicat W. L. Doyle
Sir Charles Cortelyou Charles Kamp
Herr Tuiser F. Von Gottfried
Rube Fairfax J. A. Bingham
Harry John Slavin
Marjorie Joy Grace Freeman

Princess Mehelanch Genevieve Finlay
Mlle. Sophie Laura Jaffray
Nan Florence Burdett
Mrs. St. Quinton Raikes Ada Sterling
Nurse Anna Bell
Lady Anchester Ada Sterling
Lady Arnott Teresa Bryant
Miss Carruthers May Wesley
Miss Pouyscourt Edna Hoot
Miss Courtland Madge Gost
Miss Ercoyd Ada Holt
Miss Pitaroy Florence Burnham
Miss Arundel Florence Farmer

The particular pity about A Country Girl is that, being good, it couldn't have been better. The intentions of everybody concerned cannot be questioned for a moment; the participants worked hard to carry the affair to success. It seems, however, to be one of the cases where mere exertion fails to keep the production poised on the pinnacle; it needed a certain dexterity which it did not get. For example, the scenery and the costumes, although satisfactory when taken item by item, present a heterogeneous ensemble that lacks the taste of recent Broadway entertainments of this class.

A Country Girl still possesses the intrinsic musical qualities to make it popular, and the orchestra under the direction of Anton Heindl played with intelligence and feeling. Better numbers than "Boy and Girl," "The Rajah of Bhong," "Under the Deodar," and "Sloe Eyes" do not grow on every operatic bush, and they all received their applause, although the audience cannot be said to have responded enthusiastically to the bids of the singers for favor.

The voices as a rule are good. In quality and quantity, Melville Stewart's voice is pleasing and sufficient. Robert Elliott, although lacking in sweet-

ness of tone, more than squares his account with a certain vitality that makes his work interesting at all times. Grace Freeman and Genevieve Finlay sing smoothly, but they both use too many gestures that do not add to the effect they wish to create. Laura Jaffray did better as a dancer than as a singer.

All of the comedy worth while was contributed by the nimble John Slavin, whose talents are more than sufficient for a fair share of the work, but Mr. Slavin ought not to be expected to do it all. His methods of broad burlesque never really go out of fashion except when poorly applied. It is unfortunate that Mr. Slavin could not have been backed up in his creditable work.

The solo skirt dance, an old friend that we don't see much of lately, came back very prettily. An interpolated chorus dance of the modern turkey trot variety seemed to please the spectators, but the speedy demise of this fad would involve no loss to art. Except for the dance at the close of "The Arcadians," the steps devised for the chorus were not distinguished by especial individuality.

So elaborate a production as A Country Girl needs an almost infinite amount of resource to make it count. In the present case, much more ingenuity might have been lavished upon the play.

(Continued on page 10.)

THE COQUELINS

The French sculptor, Auguste Maillard, has just finished a statue of the Coquelin brothers, which after being shown at the Salon will be erected in Boulogne, the native town of the two actors. The elder brother is standing up declaiming from a manuscript, the younger, seated, is looking toward him with a smile. The bust of Molière is shown behind and above them. The sculptor has been happy in the facial expression of his subjects, beyond the element of recognizable portraiture, and the tribute as a whole is a happy one to these famous players who long were members of the artistic family of the Comedie Francaise. A picture of the statue is carried on this page of THE MIRROR.



Courtesy of N. Y. Sun.

STATUE OF THE COQUELINS

BERNHARDT IN PHEDRE.

The Famous French Player as She Appeared at the Greek Theatre, Berkeley, Cal.

On this page and the next are shown views of the Greek Theatre, Berkeley, Cal., on the occasion of Sarah Bernhardt's recent appearance there in *Phedre*. The French actress also appeared in the same play at this theatre on the occasion of her visit five years ago. From the views it will be seen that she had a magnificent audience. The day for the performance was ideal, and the environment seems to have inspired Bernhardt to her finest effort. "Never has the Greek Theatre been the scene of a finer expression of art," says the *Oakland Enquirer*; "never has an audience been thrilled by the magic notes of human voice to a greater degree than was the one which witnessed *Phedre*. Madame Bernhardt herself must have felt the intoxication of the environment and the poetic lines of Racine were given an interpretation such as, it is safe to say, they never had under other circumstances. The audience, swayed by the lightest

A CLARA MORRIS REMINISCENCE.

Captain George L. Norton, editor of *The Marine Journal*, noting that Clara Morris was dictating her memoirs, recently wrote to her husband, F. C. Harriott, at Yonkers, recalling an extraordinary incident in her professional career.

In 1870, while Miss Morris was playing in New Orleans, Governor H. C. Warmouth, of Louisiana, honored her by issuing to her a commission as a captain in the State militia.

Captain Norton—whose title does not come from military service but from marine service—at the time introduced Miss Morris to Governor Warmouth, Captain Norton himself having become acquainted with the actress through his friend, the late John W. Norton, of St. Louis.

Miss Morris herself answered Captain Norton's letter, assuring him that she well remembered the incident, and saying that she still preserved the commission issued to her by the Governor.

Mrs. Norton (Isabel Freeman), by the way, is now

DIEUDONNE RETIRES.

A benefit in Paris on May 13 for Dieudonné recalls the career of that old actor. His first appearance was in *Delassements Comiques*, in 1851. Four years later he accompanied Rachel to America on her tour, which ended fatally—or which probably hastened her death from consumption. Dieudonné was for a time engaged to Rachel's sister, Dinah Felix. He was Rachel's companion during her trip to Cuba in search of health. Dieudonné's greatest success was at the Michel Theatre, St. Petersburg, where he frequently played before Nicholas, the grandfather of the present Czar. The actor's name is synonymous with elderly, aristocratic roles of the worldly sort.

ANNA MALLEEN.

ANNA MALLEEN, by George H. Brennan. Published by Mitchell Kennerley, New York, 1911.

Readers—professional and others—who enjoyed "Bill Truetell," and they are legion, will delight in



SARAH BERNHARDT IN "PHEDRE" AT THE GREEK THEATRE, BERKELEY, CAL.

gesture of the actress, by her smallest word, was taken out of itself in the tenses situations, in the heights of passion, the anguish, the fury, to which she attained as the play progressed toward its close. Under the garish light of day, with no artifice of the stage to effect an illusion, attired in Grecian dress which exposed her neck and arms, Bernhardt was a marvel to beholders. Her rounded throat was unwrinkled by the years that have passed over her head, her arms gleamed in the sunlight, white and polished, like those of a young girl. It was the Bernhardt of twenty years ago, time-defying, deathless, who held her hearers spellbound," and from this it would seem that the critic was also inspired.

THE UNGALLANT GERMANS.

In spite of the hostility displayed by the German critics Alice Nielsen and Lillian Nordica scored an immense success in Berlin. They were welcomed enthusiastically and rewarded by many outbursts of favor on the part of their audiences. The critics, however, because they are Americans, were unkind. Miss Nielsen appeared as Mimi in Puccini's *La Bohème* at the Opera Comique on May 28 and on the following evening Madame Nordica sang Isolde in *Tristan and Isolde* at the Royal Opera House. The attitude of the critics was inhospitable. However, Americans are sufficiently broad-minded to give no heed to an attitude inspired by German narrowness. Americans know the Nielsen and Nordica are artists of the first rank and knowing that what more is necessary? The bigotry of the German critics reflects on themselves and can little harm either of our singers.

THE GLASS HOUSE.

Louis Anspercher's new four-act play, *The Glass House*, was produced at the Lyceum Theatre, Rochester, N. Y., by the Hampden-Kidder players, on May 29. The play develops the theme that love is the mainstay of life, outweighing all considerations, even that of a past. In the cast were Walter Hampden, Katherine Kidder, Sheldon Lewis, Mabel Moore, Edson Miles, Ina Brooks, Hanna M. Clark, Ruth Allen, Edward Longman, and Mrs. Vandenhoff.

a confirmed invalid, suffering from neurasthenia, and her mind is impaired. She is remembered as a talented actress of a generation ago. She was born in Boston in 1837, early developed a desire for the stage, for which she was educated by Charles Crampton of that city. Her first appearance was in 1860 at the Howard Athenaeum, Boston, as Juliet to George Pauncefort's *Romeo* under the management of Edward L. Davenport. In 1865 Miss Freeman played a season's engagement with Edwin Forrest in such characters as Virginia in *Virginia*, Julia de Mortimer in *Richelieu* and other leading parts in Mr. Forrest's company with such well known professionals as Madame Ponsel, John McCullough, James W. Collier, Edward Lamb, Mr. Lemoyne, Mr. Stoddard and others at Niblo's Garden, New York, Philadelphia, Albany and other cities, after which she joined Mrs. John Drew's stock company at the Walnut Street Theatre, Philadelphia, where she made her first appearance in that city as Julia in the *Hunchback*. Miss Freeman's last appearance in any company was in 1871-2 at the New Park Theatre, Brooklyn, under the management of A. R. Samuels, as leading lady in connection with such players as William E. Sheridan, John W. Norton, Eben Plymton, Owen Marlow, Frank Murdock, Helen Tracy, Jennie Murdock and others. In 1868 Miss Freeman while playing an engagement at The Varieties Theatre, New Orleans, under the management of William R. Floyd met Captain Norton, then in command of the steamship *United States*, running between New York and New Orleans, and they were married in July, 1869. On July 29, 1906, Captain and Mrs. Norton celebrated the fortieth anniversary of their wedding. Their only daughter is well known in the vaudeville branch of the profession.

AS OTHERS SEE US.

Ludwig Bauer's new comedy, *The King Trust*, was recently presented in Berlin with much success. Mr. Bauer calls his play an operetta without music. It is a satire on one phase of Americanism—the enormous projects set about by American millions. The story concerns the attempt of some American millionaires to buy a state and their search for a pretender for the newly established kingdom.

another volume by George H. Brennan. "Anna Malleen" is a wonderful Texan, who after a season in stock work, makes such a Broadway hit that she is promptly starred by an admiring management. Her success is nothing short of meteoric, and will consequently find its sympathetic clientele. Anna had more or less difficulty in subjugating New York and in escaping the evils of the city, but with the assistance of an automobile accident and a benevolent Jew, she came through unscathed, fit to marry the hero after she had reformed him and after he had given up having delirium tremens. Even the supercilious will find real humor in the landlady who enjoyed poor health, and real pathos in the death of the artist's model.

FRENCH OPENINGS.

Les Trans-Atlantiques, by Abel Hermant and Franc Nohain, has been elaborated into a musical comedy, and produced at the Apollo, Paris, with as much success as when it was a comedy at the Vaudeville in 1898. It contrasts American exuberance with French dignity. In the cast are Alice O'Brien, Cesbron Norbens, Louise Marquet, Paul Ardoy, M. Dubosc, and M. Defreyn.

King Pataud, who recently led a strike of electricians, has written an electrical melodrama for the proletariat. The Secretary of the electricians demands a share of profits for the workmen, and upon the refusal of the Syndicate, declares a strike. The Syndicate calls in soldiers from the engineering corps. The Secretary, in trying to create a short circuit, is killed by his own son, who in turn is killed by another striker, and everything ends triumphantly for the cause.

FUTURISTS.

Signor Marinetti, in haughty accents, has spoken for the Milanese playwrights who—on their own word—are too great to be appreciated in the present. As they look to succeeding ages for a recognition of their genius, they are called Futurists. They disdain applause and condemnation, they disdain the audience from stalls to gallery, they disdain everything that most writers cater to. Probably they would be surprised if the emotion were not reciprocated.

THE DRAMA IN ROME.

One New Play the Talk of Rome, but Novelities Are Very Scarce.

ROME, ITALY, May 25.—Benelli's new play, *Il Mantellaccio*, is now the talk of Rome. Mantellaccio is a poet. No one knows who he is. He has not even a name. He is a vagabond—a poor, starving vagabond. But he is poetry in person. He is spiritual. He is also a hero. A jealous rival kills him—but his companions swear he shall be immortal. Benelli—in this play—is a real dramatic poet.

The first act serves only to introduce this poor poet to us. The second act shows him in his poor home—where he is loved by a beautiful girl—and in return he loves, and here is the most beautiful love scene ever seen on the Italian stage. But the poor man is not to be happy. As I have noted, he is killed by a rival in art, and the play ends with his death.

The public did not like this ending of the play and hissed it. Otherwise, the play was a success.

Mascagni's *Isabeau* has now been given in almost

Novelli has retired, and the only artist of note who now remains is already in elderly years, and may soon retire, for he has made a fortune for himself. When young he was so poor that he was obliged to paint his own scenery before he could play. Now he has a crowd of clever workmen under his orders. I hope he will go to America before he gives up. He makes a splendid Iago but is not so good as Othello.

A new opera has been produced on the old theme of *Paolo e Francesca*. The novelty here is that the music is built on themes known to these two unhappy lovers, and the whole is a splendid success for the composer and artists who take a part in the opera. This example might, I think, be followed by other modern composers. Let them try. But not on *Paolo e Francesca*, which is too old and used up a theme. We are tired of it!

A play with a new title but an old plot is *The Sons of Cain*. Cain does not enter here, but two brothers are in love with the same girl. One is an Abel of goodness, and the other a Cain of evil. Here Abel kills Cain, and the play ends altogether badly. This

Grace, Lulu Nutt, Anna V. Tyler, William J. Higgins, Marguerite Higgins, Florence B. Grace, May Tyler, Lyons Orderay, Ettie Regan, May V. Murphy, Amy McDonough, May Kimmer.

Girl graduates of Miss Bangs and Miss Whiton's School at Riverdale Avenue, New York, presented *The Taming of the Shrew* on May 27. In the cast were Marjorie Brown, Marion Bachman, Lillian Stevens, and Margaret Lynch.

Amateurs at Port Washington, Long Island, will sing Pinafore on a barge, which is to be anchored in front of the yacht clubs in Manhasset Bay. Arthur T. Vance is promoting the performance.

The Dramatic Corps of St. Patrick's Catholic Club, Brooklyn, presented *Esmeralda* on May 23 and 24, with a cast consisting of Paul J. Mulvey, Frances G. Carroll, Grace Luttrell, Andrew J. Tarpey, Charles A. Connor, Peter F. Fuchs, Blanche Tevlin, Katharine C. Tarpey, Philip R. Lynch, Cornelius J. Guiney, Rita La Salle.

The Gregorian Dramatic Society of Brooklyn gave a plantation performance called *Happy Days in Dixie*,



PART OF THE AUDIENCE AT THE GREEK THEATRE, BERKELEY, CAL.

every town in Italy, and everywhere it has been a success.

In *The Screen Traverbi* shows himself once more as an elegant author of scenic adultery. A certain countess has a lover. He fears that her husband will discover their secret and wants to break with her, but she will not. Here is the model of a scene between them:

SHE.—Have you received bad news?

HE.—(gives her a letter.) Read this.

SHE.—(reads the letter with disgust.) Who can have written this?

HE.—There are such a lot of villains in our society!

SHE.—Do you think the writer will fulfill his threats?

HE.—We must prevent this.

SHE.—How?

HE.—By following the advice given.

SHE.—To separate? Are you mad?

HE.—I do not say at once—but soon.

SHE.—There is nothing to fear. My husband has too much faith in me.

HE.—But if he reads this letter?

SHE.—He will still believe in me, I'm sure.

HE.—But he will watch us.

SHE.—Other women keep their loves secret.

HE.—With us it is different. I do not love you as a caprice. I love you with all the passion of my life—with sacredness.

SHE.—We will see each other in secret, as others do. But—supposing Harry should discover my unfaithfulness? I will never humble myself to him.

HE.—Then I may have to leave you?

SHE.—Leave me then—. If you can!

HE.—I can—and will!

SHE.—(shrugs her shoulders.)

Notwithstanding this little disagreeable scene, the play ends merrily for all, even for the poor husband. I have nothing else new to offer *THE MIRROR*, and this scarcity of novelty will last as long as the present exhibition lasts.

American and English artists who come to Rome during this period are perfectly disgusted at this lack of novelty, or the Italian stage, and there is scarcely a leading lady left worthy to be seen. Even the male element is now very cloudy.

is our only novelty worth mentioning in as few words as possible, as you see! S. P. Q. R.

AMATEUR NOTES.

Students of the University of Illinois presented their annual circus on Illinois Field on May 21. The performance consisted of burlesques of current events and contemporary men, such as the Oil Trust, the Mexican War, the University of Chicago, and the Young Men's Christian Association. The whitewashing of Senator Lorimer, although widely advertised, did not take place.

The Dramatic Club, of the Zionist Council, presented *Leah the Forsaken* in the Nixon Theatre, Pittsburgh, on May 25. In the cast were Katherine Cohen, Ethel Cadison, M. B. Lester, I. A. Bernstein, M. J. Schoenfeld, and William Sivits.

The Social Service Club, of Providence, R. I., played *Twelfth Night* in Armory Hall on May 25, for the benefit of the Free Kindergarten. In the cast were Mrs. Maxfield, Miss Easterbrooks, Miss Watrous, Miss Hathaway, Miss Church, Miss Gardiner, Miss Angell, Mrs. Frasee, Mrs. Cady, Miss Bullock, Miss Waterman, Miss Greene, Miss Cole, Miss Crowell.

An amateur cast of Xavierians, from the St. Francis Xavier Church, Brooklyn, presented *The Gentleman from Mississippi* on May 29, under the direction of John S. Scully. Proceeds go to the Catholic Summer School of America.

The Botanical Gardens of the University of Pennsylvania was the scene of the benefit for the South-west Neighborhood House. The programme consisted of *The Pied Piper of Hamelin*, arranged by Professor Child, of the University; *The Sleeping Beauty*, and *The Elopement of Ellen*.

The dramatic and literary societies of the Church of the Holy Innocents, Beverly Road and East Seventeenth Street, Brooklyn, at Cortelyou Club, presented Archibald McKinney's three act comedy, *Collegio*, on May 26. In the cast were Harold J. Smith, James J. Roche, J. Plant, J. J. McKinney, L. Leo O'Donnell, John Quinn, J. Rodney O'Donnell, Charles A. Walsh, Montgomery Power, Gardner J. Conroy, Frank T. Ballinger, John Lloyd, Harry B. Peters, Jr., Henry Muller, Sylvester J. Kerrigan, Mae McKirby, Mae V.

at the Majestic Theatre on May 22. Songs, instrumental numbers, and dancing made up the programme. Among those taking part were Mark A. Kerwin, the director, A. Stefane, P. Campy, William Nappenbach, Stephen A. Colahan, J. Francis Kerwin, Jack Campbell, William Wedig, Al. Tilt, Reg. Smith, James F. Farrell, Vincent B. Kearns, Lydia Oakley, Myra Sheehan, Mrs. George T. McQuade, Edward C. Malone, Joseph A. Brett, William Martin, John Evans, M. C. O'Brien, Marion Eddy, Ruth O'Sullivan, Minerva T. Brewer, Florence B. Grace, Charlotte L. Grace, Adele Hague, Jennie Ryan, Edward Minden, William Minden, Harold Umplebes, Charles Williams, John Foley, Mel Young, William Reynolds, Francis Murphy, James Martin.

The Garroters and *Tommy's Wife* were played at the Unity Church, St. Louis, on May 19. In the casts were Dr. Calvin M. Woodward, A. Mac Nish, Florence Crecelius, Bernardine Gee, Julia Krausnick, Lucy Wulffing, E. M. Grossman, A. J. Burr, Roland Grimm, Maud Gildenhous, Marguerite Kerr, Olga Kaiser, Sally Benedict, Felicitas Salecki, Norian Monteith, and Rowland Dodson.

Students at the Business High School in Washington presented *The Return of Ulysses*, by Stephen Phillips, on May 24. The actors were coached by Sybil Baker, Joseph Finckel, Margaret Graham, S. A. Wallace, and H. E. McNelly. Greek dances were arranged by Miss Sanderlin. In the cast were Bernadine Bridget, Walter C. Rathbone, Marie Koontz, Harry W. Bassett, H. Turnburke, C. H. Morgan, W. R. Ehrmentraut, Julian I. Richards, John C. Palmer, William G. Moore, J. N. Gibbs, Henry S. Goldsmith, Harry W. Bassett, J. E. Fowler, Jr., David E. Graham, F. Herbert Bonnet, James C. Maddox, E. H. Foster, Katherine Purcell, Emily Matter, Verona Schmid, Dorothy Lewis, Eleanor Hunt, Christine C. Birmingham, Martha E. Belt, Eleanor Mann, Edith Lawson, and David F. Widmayer.

The Y. M. E. Clubs of Willimantic, Ct., gave a minstrel show on May 29. The managers were Messrs. Treat, Larkins, Nichols, and Brown, and the music was directed by George Lewis. Others taking part were Messrs. Moran, Johnson, Greene, Robinson, Taylor, Metceft, Curran, Komer, McArthur, Blake, McMan Rice, and Murdock.

PLAYS OF THE WEEK

(Continued from page 7.)

THE ALBERTI PLAYERS.

Haensel and Gretel Performed in Pantomime at the New York University.

The Alberti Players on June 5 presented a pantomimic adaptation of Haensel and Gretel in the New York University gymnasium, by arrangement between the senior class and L. M. Goodstadt, the manager. Madame Alberti, having secured the rights to the popular opera for this form, has adapted it into a charming narrative told by gestures and movements. The story follows the plot of the opera so closely that Humperdinck's music is used throughout. The stepmother drives the two children into the woods to pick berries as a punishment for their misdemeanors. Here they eat the berries as fast as they pick them and fall asleep, protected by the wood nymphs. Later wandering into the cave of the Gingerbread Witch, they all but fall victims to her wiles, when their father and stepmother find them. The cast follows:

Stepmother	Arabel Starr
Gretel	Lenore Phelps
Haensel	Woods Morrison
Father	Herman Nagel
Witch	Anna Archbold

The dancing, especially the folk dances, was on a high level of excellence. Besides by lightness of step, Leonore Phelps and Woods Morrison depicted much by their facial expression, and Arabel Starr was particularly successful in her postures. The assisting dancers were Anna Brewer, Mary E. Brown, Vira Kelsey, and Remo Buffano. Elizabeth W. Rose played the musical accompaniment.

Other dances and recitations doubled the length of the programme.

PICTURE PLANT BURNED.

One of the first persons to escape on Monday afternoon from the burning plant of the Powers Company, manufacturers of motion picture films, at 241st Street and Richardson Avenue, the Bronx, was Al. Leach, the camera man of the concern, who was anxious to save the two instruments he was using to photograph a scene when the explosion started the fire.

Finding that he had a few hundred feet of film left in his camera, he ran to a point of vantage and, while engine after engine responded to a third alarm and the flames spread across the street, and threatened to wipe out all the frame dwellings that make up that part of the old village of Wakefield, he stood calmly turning the crank of his machine, and is said to have secured a thrilling series of pictures of the scene.

Two of the actresses, Mae Williams and Molise Campions, started upstairs after their street clothes. Their absence was not noticed at first, but when they became confused by the smoke and called for help rescuers went after them and got them down just in time. Agnes St. Claire, one of the leading women, was restrained by male members of the company from going up after two trunks containing her wardrobe. Frederick Fuhse, one of the supernumeraries, turned in the alarm of fire. Then he, together with Michael Carroll and Charles Seiferth, ran out a \$3,000 touring car which was used for some of the stage pictures. On the arrival of the first engine company a second alarm was turned in. This brought Battalion Chief Short, who sent in a third. By that time the fire was beyond control.

The plant was totally destroyed, with heavy loss, uninsured.

BELASCO'S DAUGHTER DEAD.

Mrs. Augusta Belasco Elliott, second daughter of David Belasco, and the bride of William Elliott, died at Colorado Springs on Monday of a pulmonary affection following an attack of pneumonia.

Mrs. Elliott was at Colorado Springs with her father, her husband, Dr. H. L. Constable, the Belasco family physician, and a trained nurse. She had been steadily declining in health since her arrival from Asheville, N. C., whither she went in the early part of March.

Mrs. Augusta Belasco Elliott, who was still in her early twenties, was married to William Elliott, a rising young actor, on Jan 22 of this year, and immediately after the ceremony, at the Hotel Marie Antoinette, the couple went to Atlantic City to spend their honeymoon. She was stricken with a pulmonary complaint as a result of exposure to severe weather, and though everything possible was done for her the illness resulted fatally.

TO SING FOR SAVAGE.

Henry W. Savage cabled his office from Berlin yesterday that he has engaged Leon de Souza for the role of Johnson (Ramerrez) in the production of Puccini's opera, The Girl of the Golden West, in English. Mr. de Souza is a son of Laura Harris, an American soprano, who made her debut at the old Academy of Music in the late sixties, at the age of fifteen, and achieved much success.

THE VACATIONISTS.

Mrs. Katherine Carpenter Fay and her daughter, Irene Ackerman, are in Atlantic City for a month.

Edwin Redding and Maude Truax (Mrs. Redding) leave this week for a six weeks' fishing trip around Newport and Narragansett Bay. Mr. Redding and Miss Truax were with Robert Hilliard in A Fool There Was last season and have been engaged by Cohan and Harris for Get Rich Quick Wallingford for the coming season.

Dion Boucicault, Kitty Gordon, and Fannie Ward were passengers on the Lusitania, which departed May 31.

Mary Cecil, the character comedienne, sailed June 7 on the Campagna for London. She may appear in an original single act in the London music halls before her.

Edith Taliaferro departed on the Baltic, and Lawrence D'Orsay on the Minnewaska Friday.

Mr. and Mrs. Henry Testa (Nancy Boyer) sail for Europe June 10 to spend two months in London and on the continent. Miss Boyer has just concluded the most successful season of her career, and will resume her tour the latter part of August, producing plays made famous by Julia Marlowe, Ethel Barrymore, and Billie Burke.

Lawrence D'Orsay sailed on the Minnewaska June 3 for England. He will return about the middle of August for rehearsals of The Earl of Pawtucket.

Eleanor Moretti sailed on Tuesday for Italy. She will visit France and England before her return.

Mr. and Mrs. Earl Williams (Lida MacMillan) will cruise about the West Indies next month.

Walter D. Botto and Mrs. Botto are spending June with their parents at Raleigh Springs, Shelby Co., Tenn.

Mr. and Mrs. Joseph Brooks, Alan Thudis, and Gertrude Vanderbilt were passengers on the Baltic, which sailed Saturday. On the same day Josephine Brown sailed on the New York.

HEARST VERSUS COLLIER.

Robert J. Collier, editor of Collier's Weekly, has irritated William R. Hearst, owner of The New York Journal, to legal action by publishing an article by Will Irwin. This article, in Collier's for June 2, accuses The Journal of offering a Brisbane editorial with a page advertisement for \$1000. When the Collier series was announced for publication last September, Mr. Hearst wrote to Mr. Collier, warning him that any incautious statements would be followed by a suit for libel. Mr. Collier replied, assuming personal responsibility for the articles, so he is fully prepared for the case. Mr. Hearst demands \$500,000.

EDWARD HARRIGAN DEAD.

Edward Harrigan, the old-time actor and author, who made famous the Mulligan Guards plays, died yesterday (Tuesday) morning at 11.30, at his home, 230 West 102d Street, this city, from heart disease. Mr. Harrigan had been ill for two years, and his last public appearance was in the Lambs' Gambol in the Metropolitan Opera House in 1908.

SENATE PASSES THE FOLEY BILL.

A bill which, if signed by the Governor, will make it a misdemeanor for any one to impersonate the deity, either in private or in public, was passed June 1 by the Senate after a short debate. It was introduced in the Assembly by James A. Foley, of New York, and passed there May 24.



Lito Sarnay.

SYDNEY MELVIN

Who appeared in the juvenile production of "Pomander Walk."

NATURE AND CLASSICS IN GERMANY.

Germany is also taking kindly to the open air theatre, and numerous such buildings are being erected for use this Summer. At Potsdam a municipal movement is under the patronage of Princess Elteel Freidrich. Berlin is to have a similar building, an amphitheatre seating 6000, erected by a circus manager. Here Max Reinhardt will put on Orestes for the first production.

SUNDAY CONTRACTS UNENFORCEABLE.

Theatrical and musical contracts requiring Sunday performances cannot be enforced according to the ruling of Supreme Court Justice Page, given May 31, in the suit of Alexander Albera against Salvatore Sciarretti, for breach of contract. It will be recalled that Oscar Hammerstein several weeks ago was exempted from paying one of his singers because the contract for Sunday performances was illegal.

AMATEUR NOTES.

Pupils of the Egan Dramatic School, Pasadena, played The Last Visit, by Sudermann, in the Shakespeare clubhouse, on May 25. In the cast were Misses Gartland, O'Roark, and Van Houten, and Mr. Calhoun. It was followed by Jerome K. Jerome's Sunset, played by Misses Gartland, Vernon, and Sterling, and Messrs. Martin, Calhoun, and Wetherby. On May 27, they repeated The Last Visit, and in addition gave The Merry Meeting and The Pot o' Broth. In The Merry Meeting were Misses Vernon, Gartland, and O'Roark, and Messrs. Calhoun and Neff. The cast for The Pot o' Broth consisted of Mrs. Collins and Messrs. Calhoun and Mullens.

Pupils of the Hart Conway School of Acting gave a matinee at the Whitney Theatre, Chicago, on May 31. Kind Relatives, a satirical sketch, was performed by Julie Irwin, Percy Shouler, Elizabeth Bedwell, Margaret Stevenson, Lillian Lane, William J. Fordyce, Florence Legler. A Lesson in Marriage, by Björnson Björntjerne, was given by Byron W. Newman, Alice Rucker, Lois Less, Frank Herbert, Lucile de Nevers.

A Winter's Tale was given by the Schuster Players on the Schuster School campus at Walnut Hills, Cincinnati, on May 20. Speaking parts were played by Boyd Agin, Dorothy Hecker, David E. Barr, A. Gradwohl, Bert Thompson, Daniel Ahern, Joseph Rieder, Blanche Bartlett, Kathryn Dawson, Charles Boyd, Willie Pierce, Rachel Butler, Hazel Hawkins, Minnie T. Crolley, Viola Semler, Bertha Gilbert, Viola Winkles, Helen Matson, Blanche Bartlett, Corinne Fibbe, Martha Robinson, Helen Dudley.

The Enchanted Garden, by Constance D'Arcy Mackay, was given by members of Emily Lewisohn's sewing class, under the direction of Mrs. Mary Brooks, in the University Settlement Theatre, at Rivington and Eldridge Streets, New York, on June 3.

Barnard Seniors played As You Like It on June 3, on the campus. In leading roles were Misses Randolph, Oberdorfer, and Bokshitzsky. Miss Deacon and Miss Gerrish directed the performance, and the Sophomores furnished the music. The feature of the affair was the amateur dressmaking, for the girls made their own costumes.

The Elks of Kansas City gave The Maskaders, a musical comedy, at the Grand Opera House in Kansas City on May 27. Chauncey Bowlus was chairman.

During the week beginning May 20, amateurs at Cleveland, Ohio, gave alternating performances of The Bohemian Girl and The Mikado at Euclid Garden. The musical directors are Charles G. Sommer and Francis J. Sadlier; the stage director is David Yost. In the cast of The Bohemian Girl were James McMahon, Jessie Smith, Adeline Voss, Harry Parker, Mrs. O'Brien, Baby Blenis, Dana Woodman, E. F. Stafford, Paul Flood, and L. H. Fraser. In The Mikado were W. H. Workman, Howard Miner, Frederick MacKay, Francis J. Sadlier, R. J. Finn, Fred Bliss, B. S. Chamberlin, Mrs. Clarence Hall, Elizabeth Lyons, Anna Melkle, and Maud Williams.

Ralph Roister Doister was given on June 6 in the Havemeyer Quadrangle, Columbia University, by the Philolexian Society, as part of the commencement festivities.

The Yale Dramatic Association will present Beaumont and Fletcher's Knight of the Burning Pestle on June 17, on the campus.

In an entertainment by local talent at Willimantic, Ct., on May 30, The Open Gate by Haddon Chambers was played by Elizabeth Shea, Grace Ottenheimer, James Gallagher, Frank Cunningham.

The Middleman, by Henry Arthur Jones, will be presented on June 11, 12 and 13 at the Shubert Theatre, Kansas City, by the Industrial Council.

Crawford was presented by pupils in Miss Loomis' School in St. Paul, Minn., under the direction of Grace Denny. In the cast were Margaret Dunlop, Mary Sweetney, Ruth Thygeson, Irene Dwyer, Adele Quinlan, Constance McMillan, Christine Wheeler, Marie McNair, and Louise O'Brien.

SIR W. S. GILBERT.

The Famous Contributor to the Art of the Theatre Drowned at Harrow.

Sir William Schwenck Gilbert died at his home in Harrow, England, on May 29, which by an odd coincidence was the date chosen for the revival of Pinafore in New York. After a morning in London he returned to Harrow. In the afternoon he went to swim in the lake in his grounds. His wife and adopted daughter, Nancy Mackintosh, saw him struggling and tried to aid him, but before help could be brought, he had drowned. Heart failure caused the fatality while he was assisting Winifred Emery, the wife of Cyril Maude, back to shore. His body was cremated, and the ashes were buried at Stanmore.

W. S. Gilbert was born in London on Nov. 18, 1836, and was educated at Great Ealing and at King's College, London. After five years as a civil service clerk in the Privy Council Office, a timely inheritance permitted him to study law. He was admitted to the bar in 1864 and practiced four years. Meanwhile he had been adding to his income by writing humorous verses for various publications. To this period belong the famous "Bab Ballads," which appeared in *Punch*.

Among his admiring friends were Tom Taylor and Tom Robertson. Through the offices of Robertson, Gilbert was asked to write a Christmas piece for Miss Herbert, manager of the St. James's Theatre. The result was *Dulcamara*, or the Little Duck and the Great Quack, a burlesque of Donizetti's popular opera *L'Elise d'Amore*, that netted Gilbert exactly £30. Its success encouraged him to continue his satirical vein in *La Vivandiere*, *Merry Zingara*, *The Palace of Truth*, *Pygmalion and Galatea*, *Thespia*, *The Wicked World*, *The Happy Land*, *Charity*, *Sweethearts*, and successive works.

About 1880 his name became linked with Sir Arthur Sullivan's, for the two had collaborated on *Thespia* and *Trial by Jury*, 1875. They followed these with the famous Savoy successes, although *The Sorcerer* and *Pinafore* were really produced at the Opera Comique. After 700 nights, *Pinafore* was replaced by *The Pirates of Penzance*. Then came *Patience*, which was transferred to the Savoy by D'Oyley Carte. Others in the list are *Iolanthe*, *Princess Ida*, *The Mikado*, *Ruddigore*, *The Yeomen of the Guard*, and *The Gondollers*. After an unfortunate break with Sullivan, during which Gilbert wrote *The Mountebanks*, *His Excellency*, and *The Chieftain* with Osmond Carr and F. C. Burnand, the two reunited to produce *Utopia Limited* and *The Grand Duke*, which are not comparable with their earlier work.



Courtesy New York World.

W. S. GILBERT

Following the foregoing casual survey of his work, it will be interesting to peruse the following chronological record of Gilbert's creations, with the places of their production, as it was drawn up by the author himself in 1904:

- 1866—*Dulcamara* (burlesque)—St. James.
- 1867—*Allow Me to Explain* (farce)—Prince of Wales.
- 1867—*Highly Improbable* (farce)—Royalty.
- 1867—*La Vivandiere* (burlesque)—Queen's.
- 1868—*Harlequin Cock Robin* (pantomime)—Lyceum.
- 1868—*The Merry Zingara* (burlesque)—Royalty.
- 1868—*No Cards* (operetta)—Gallery of Illustration.
- 1869—*Robert the Devil* (burlesque)—Gaiety.
- 1869—*Our Island Home* (operetta)—Gallery of Illustration.
- 1870—*An Old Score* (comedy)—Gaiety.
- 1870—*The Pretty Druidess* (burlesque)—Charing Cross.

- The Princess* (extravaganza)—Olympic.
- Palace of Truth* (comedy)—Haymarket.
- 1871—*The Gentleman in Black* (comic opera)—Charing Cross Theatre.
- Agnes Ago* (operetta)—Gallery of Illustration.
- Pygmalion and Galatea* (comedy)—Haymarket.
- 1872—*Randall's Thumb* (comedy)—Court.
- Creasures of Impulse*—Court.
- A Sensation Novel* (operetta)—Gallery of Illustration.
- Happy Arcadia* (operetta)—Gallery of Illustration.
- 1873—*The Wicked World* (comedy)—Haymarket.
- The Happy Land* (extravaganza)—Court. Part author.
- On Guard* (comedy)—Court.
- 1874—*On Ball* (comedy)—Olympic.
- Great Expectations* (drama)—Court.
- Topsturveydom* (extravaganza)—Criterion.
- Charity* (comedy)—Haymarket.
- Dan'l Druce* (drama)—Haymarket.
- 1875—*Ought We to Visit Her?* (comedy)—Royalty.
- King Candules* (farce)—Royalty.
- The Wedding March* (comedy)—Royalty.
- Tom Cobb* (comedy)—St. James.
- Broken Hearts* (comedy)—Court.
- Thespia* (comic opera)—Gaiety.
- 1876—*Princess Toto* (opera)—Strand.
- Trial by Jury* (operetta)—Royalty.
- 1877—*Sorcerer* (opera)—Opera Comique.
- Sweethearts* (comedy)—Prince of Wales.
- Engaged* (comedy)—Haymarket.
- 1878—*H. M. S. Pinafore* (opera)—Opera Comique.
- Committed for Trial* (comedy)—Criterion.
- The Ne'er-Do-Well* (comedy)—Olympic.
- Fogarty's Fairy* (comedy)—Criterion.
- 1879—*Gretchen* (drama)—Olympic.
- 1880—*Pirates of Penzance* (opera)—Opera Comique.
- 1881—*Patience* (opera)—Opera Comique.
- 1882—*Iolanthe* (opera)—Savoy.
- 1883—*Eyes and No Eyes* (operetta)—Gallery of Illustration.
- Comedy and Tragedy* (comedy)—Lyceum.
- 1884—*Princess Ida* (opera)—Savoy.
- 1885—*Mikado* (opera)—Savoy.
- 1887—*Ruddigore* (opera)—Savoy.
- 1888—*Yeomen of the Guard* (opera)—Savoy.
- Brantingham Hall* (comedy)—St. James.
- 1889—*Gondollers* (opera)—Savoy.
- 1890—*Haste the Wedding* (operetta)—Criterion.
- 1891—*Rosencrantz and Guildenstern* (comic drama)—Court.
- 1892—*Mountebanks* (opera)—Lyric.
- 1893—*Utopia Limited* (opera)—Savoy.
- 1894—*His Excellency* (opera)—Lyric.
- 1896—*The Grand Duke* (opera)—Savoy.
- 1897—*The Fortune Hunter* (comedy)—Birmingham.
- 1904—*Harlequin and the Fairy's Dilemma*—Garrick.

Since Sullivan's death in 1900, Gilbert has written little, but he was knighted in 1907 by King Edward.

No light operas in English have rivalled the sustained popularity of Pinafore, The Mikado, The Pirates of Penzance, and Patience. The contribution of Sir W. S. Gilbert to their success consisted in the cleverest and the cleanest lyrics which a composer ever had to work with. For sheer mirth united with decency and taste, the poet has set a standard that any successor may feel proud to rival.

THE STAGE BIRTHDAY CALENDAR



IRENE FRANKLIN

June 7—Beatrice Morgan, beloved by the former patrons of the Proctor Stock, since the dissolution of which she has appeared chiefly with Frances Starr in *The Eastest Way* and Nat C. Goodwin in *The Captain*.

Ralph Stuart, who is now playing the title-role in the Chicago production of *Get-Rich-Quick Wallingford*.

Corinne Cantwell, who was a member of the Fox Stock at the Academy of Music last season, and who is now with the Poli Stock, Springfield, Mass., her second Summer with this organization.

W. N. Wadsworth, long identified with Blanche Walsh's company, and for the past two years with the Western Seven Days company.

June 8—Joseph Hart, of Hallen and Hart fame, who hasn't acted in recent seasons, devoting his time to promoting various vaudeville sketches and tabloid musical pieces.

W. J. Ferguson, the admirable character comedian, lately seen in *Matrimony a Failure?* and *The Deep Purple*.

Charles H. Bowers, light opera singer, recently with Marie Dressler in *Tillie's Nightmare*.

Helen Whitman, who has been studying vocal culture with the idea of devoting her talents to the operatic stage.

Alan Mudie, most excellent in *The Arcadians*, doing an inimitable dance with Julia Sanderson in the "Charming Weather" number.

Lucius Henderson, recalled in the original New York productions of *Shenandoah* and *Friends* and in the support of Alexander Salvini.

Frank Kingdon, many years in Richard Mansfield's company, and for the past two seasons with H. B. Warner in *Alias Jimmy Valentine*.

Ruth Blake, now appearing with the Helen Grayce Stock, at the Opera House, St. John, N. B.

George A. Lessey, last season seen with Eugenie Blair in *The Light Eternal*, and re-engaged for the same place this coming season.

William Sellers, who has been playing in *The Girl from Rector's* for several years.

June 9—Weedon Grossmith, who appeared here early in the season in *Mr. Preedy* and the Countess, and now playing in London in *Baby Mine*.

Leonora Von Ottinger, who for the past three years has been playing the Baroness Revendal in *The Melting Pot*, with Walker Whiteside.

Charles A. Gay, seen this past season with May Irwin in *Getting a Polish*, and well remembered for his work with Mary Shaw in *Ghosts*.

Ricca Allen, sister of the late Louise Allen, who used to dance in the Kralffy spectacles, more lately seen in Nance O'Neill's support, with whom she traveled twice around the world, and who was recently at the Casino in Up and Down Broadway.

June 10—Mrs. Leslie Carter, who will devote a second season to *Two Women*, and who has announced that she has hopes of producing both *Hamlet*, with herself in the title-role, and *La Tosca*, in which latter she should be very effective.

Sidney Herbert, who distinguished himself in many different roles during his long stay in the Daly company, and who has divided the past four years equally between *The Thief* and *Arsene Lupin*.

Richard Allen, well-known stock leading man, at the moment playing leads with the Benjamin Players at the Bijou Theatre, Knoxville, Tenn.

Margaret Fareleigh, who was a member of the New Theatre company, appearing with that organization in *The School for Scandal*, *Don, The Witch*, *Sister Beatrice*, *The Winter's Tale*, and *The Blue Bird*.

Billie Taylor, lately seen in *The Jolly Bachelors* and in vaudeville, and who is not wholly unknown to fame as the husband of that diverting comedienne, Stella Mayhew.

June 11—Violet Vanbrugh, the distinguished London actress, whose most recent success has been as Queen Katherine in *Henry VIII.*, with Sir Herbert Tree.

Wilson Melrose, late leading man in the City, and at present with the Lindsay Morison Stock, at the Majestic Theatre, Boston.

Robert Mackay, for some time with William H. Crane in *Father and the Boys*, and the past two seasons with Cyril Scott in *The Lottery Man*.

Edward R. Burton, long identified with *The Girl from Rector's*.

Ernest Leicester, the English actor, who appeared here as leading man with Olga Nethersole, the season of 1895-96, playing *Don Jose*, *Armand Duval*, *Paul de Valreas*, etc., since when he has played many successful London engagements, not the least of which was in the title-role in *The Sin* of William Jackson.

Margaret Marshall, who appeared with William H. Crane in *Father and the Boys*.

Pauline, the popular hypnotist, now on his way East from a prosperous engagement on the Coast.

June 12—Julia Neilson, the English actress, who co-starred here last season with her husband, Fred Terry, in *The Scarlet Pimpernel* and *Henry of Navarre*, and who, since her return to London, has been playing in a revival of the former play and in *The Popinjay*.

Frank Losee, than whom we have few better character actors, his most notable work herabouts during recent times being in *Richard Carvel*, *Sky Farm*, *Dorothy Vernon* of Haddon Hall, *The Rose of the Rancho*, *The Return of Eve*, *The House Next Door*, and with Bertha Kalich in *The Kreutzer Sonata*.

Irene Franklin, who sings a song as only she herself can, and whose name is a potent factor in the vaudeville world, she having risen into the very front rank.

Ramsey Wallace, who has had a busy time this season, appearing first in *The Rosary*, then with the Poli Stock, Norwich, Conn. On April 25 last he was married to Esther Jayson, at Norwich.

C. Leslie Allen, the father of Viola Allen. Has been professionally inactive lately, not having appeared herabouts since *The Step-Sister*, in the Fall of 1907.

Lillias Waldegrave, an English actress, who has appeared here with Sir Charles Wyndham in *Mrs. Goring's Necktie*, *The Case of Rebellious Susan*, and *The Mollusc*, and who was also seen with Maude Adams in *What Every Woman Knows* and *As You Like It*. She is playing *Aggie* in the London production of *Baby Mine*.

Arthur Row, this past season with Otis Skinner in *Your Humble Servant* and *Siro*, having previously appeared with such stars as Richard Mansfield, Francis Wilson, and Robert Hilliard.

George Loane Tucker, for a long time identified with *The Fortune Hunter*, and lately seen herabouts in *Alma*, *Where Do You Live?*

June 13—William Butler Yeats, the distinguished Irish dramatist, four of whose plays are familiar to American audiences, *The Hour Glass*, *Kathleen-Ni-Houlihan*, *A Pot of Broth*, and *The Land of Heart's Desire* being some.

W. Louis Bradfield, popular English comedian, seen in this country in *The Gaiety Girl* and *In Town*, and who is now touring the English provinces in *The Quaker Girl*. JOHNSON BATESON.



WEEDON GROSSMITH

PERSONAL



LA VERNE.—Ann Boyd, Lucille La Verne's dramatization of Will Harben's novel of the same name, which had a preliminary tryout in Boston this season, will be Miss La Verne's starring vehicle for next season. The play leans toward the strongly emotional in the earlier scenes, but with the solution of complications it becomes light and humorous at the end. Miss La Verne's work both in the earlier heavy and later light scenes was commended by the Boston critics. She expects to go through the season with Ann Boyd.

WISE.—By arrangement with William A. Brady, Charles Dillingham has secured the services of Thomas A. Wise for the new play, *Uncle Sam*, by Ann Caldwell and James O'Dea. Mr. Wise was unfortunate this season, his new play, *An Old New Yorker*, not lasting him long, but *Uncle Sam* is said to have all the requirements for the unctuous personality of genial Tom. The company engaged for his support contain names of importance, among them being Josephine Brown, Arthur Shaw, Juliette Dika, and Cyril Biddulph.

GORDON.—Before sailing on the *Lusitania*, May 31, Kitty Gordon told the newspapermen that she will return to New York in the Fall as the star of a new musical play. She refused to disclose the name of the play or the author—which is paramount to admitting that there are none at present to be disclosed. It is rumored that Miss Gordon will make an appearance at George Edwardes' Gaiety during the Summer and that these two forthcoming engagements will be her last on the stage—her engagement to marry Count Fries of Vienna outweighing all other considerations.

BARRYMORE.—John Barrymore is to be another Dillingham star next season. His play, by Ann Caldwell, is entitled *The Life of the Party*. Mr. Barrymore has just closed a two years' engagement in *The Fortune Hunter*, one year of which was spent on Broadway. If *The Life of the Party* proves as successful Mr. Barrymore may consider that he has found Fortune.

MCCOY.—Bessie McCoy has silenced the reports of her marriage engagement by issuing a general denial. Her only engagement so far, she says, is to appear on the New York roof with *The Follies of 1911*. Charles Dillingham, her manager last year in *The Echo*, is also announcing her return to his management next season in a new musical play.

PERCIVAL.—Walter Percival, so long associated with Lew Fields' Broadway Theatre successes, will also appear on the New York roof this Summer. He will play *Everyhusband* in George Hobart's humorous sketch, *Everywife*, which is to be a feature of *The Follies of 1911*.

BELLEW.—Kylie Bellaw, accompanied by his leading man and close friend, Frank Connor, departed for England May 27. Mr. Bellaw will return early in the Fall to appear in a new play, the name of which is not as yet announced.

FREEMAN.—Grace Freeman, the original Marjorie of *The Country Girl*, which was revived last week at the Herald Square, has been absent from the stage for several years. She will retire again at the close of her present engagement.

WARDE.—Frederick Warde will conclude his season of thirty-seven weeks on June 17 and return to the city. The production of *Timon of Athens*, with

which he commenced the season, did not prove attractive, so a production of *Julius Caesar* was substituted with himself as Brutus, his son, Ernest Warde, as Cassius, and Edouard D'Oise as Antony. The latter production was an immediate and substantial success, winning the warmest commendation from the press of the country, carrying the season to a most satisfactory conclusion. Mr. Warde's plans for next season are not yet perfected.

MARY MANNERING MARRIES.

The marriage of Mary Mannering and Frederick E. Wadsworth, whose engagement had been rumored and denied several times within the past year, took place at Miss Mannering's home, 50 Central Park West, on Thursday, June 1. The ceremony was performed by the Rev. Dr. Frank Oliver Hall of the Church of the Divine Paternity.

Miss Mannering is English by birth but came to this country in 1896 to join Daniel Frohman's Lyceum Theatre Stock Company. She made her debut in *The Courtship of Leonie*, playing opposite James K. Hackett, then leading man of the company. On May 2, 1897, Miss Mannering (whose real name was Florence Friend) married Mr. Hackett, but the marriage was kept secret, for professional reasons, till January, 1898. For several seasons they co-starred till their separation in 1907. A decree of divorce from Mr. Hackett was awarded her on April 10, 1910, the custody of their daughter, Elise, then about six years old, being given to her.

Mr. Wadsworth is at the head of the Detroit Motor Boat Company and is said to be wealthy. He was divorced by his wife, Luella Peck Wadsworth, on July 11, 1910.

Miss Mannering gave her age as thirty-two years, while Mr. Wadsworth owns to forty-three years. She is under contract to the Shuberts for another year, after which she will probably retire.

IBSEN "CONVERSATIONS."

A dispatch from Christiania says that Chief Justice Motzfeldt, the poet Ibsen's most intimate friend, is publishing "Conversations" with the author of "Hedda Gabler," in which Ibsen is particularly hard on his commentators.

"They are always trying to impute allegory or symbolism to my writings," Ibsen used to say, "and seem to imagine that I imagine all the fool things with which their own mind is filled. One learned commentator even likened part of one of my dramas to something the Apostle Paul is supposed to have written. I never read Paul and don't care about him, anyhow."

THE FROLIC WILL RETURN.

The Friars will play their return New York engagement at the Globe Theatre on June 9. The company originally was to have finished here at the New Amsterdam on June 8, but the request of George M. Cohan that a performance be given at the Empire Theatre, Providence, on June 8, was granted, thus delaying the final performance by one day. Lew Dockstader and David Montgomery are expected to join the organization to-day in Boston. John Murray, general press representative for Klaw and Erlanger, who is doing the press work for the Friars, joined them last Saturday.

LAURANCE WHEAT A BENEDICT.

A third member of Lew Fields' The Hen-Pecks company, Laurance Wheat, was married last week. The two earlier marriages were Ethel Johnson to E. Ray Goetz and Vernon Castle to Irene Foote. Mr. Wheat was united to Anice Harria, a non-professional, at the Church of St. Mary the Virgin, on June 1, by the Rev. George W. Atkinson, Jr., of Washington, D. C. Mr. and Mrs. Wheat will go to Mr. Wheat's home in Wheeling, W. Va., till July 28, when they sail for Europe.

SEPARATION OF CHURCH AND THEATRE.

Richmond, Va., has decided that the union of church and theatre is not desirable and has adopted an ordinance which forbids the issuance of a license to any theatre within 150 feet of a church. The bill thus invalidates a permit issued to Henry Wallerstein for the erection of the Lyric Theatre near historic St. Paul's Church.

AT VARIOUS PLAYHOUSES.

PROSPECT THEATRE.—Frank Gersten, who has been offering moving pictures and vaudeville at his Prospect Avenue Theatre, installed a stock company at the house Monday, June 5. The initial bill was *Paid in Full*, a review of which will appear in *THE MIRROR* next week. In the company are Paul McAllister, Edward Emery, Lawrence Dunbar, Ted Claire, Warda Howard, Mrs. Gilmore, and Sue Fisher.

WEST END.—The Great Divide was presented at the West End last week, Mr. Haines playing the part of Stephen Ghent and Marie Nordstrom that of Ruth Jordan. They gave excellent performances, realizing the parts to the fullest extent. Both the work of Mr.

EDITH HELENA



White, N. Y.

With the Aborn English Opera Company

Haines and Miss Nordstrom received appreciative applause, and it is quite evident that the company has won its way to favor in Harlem. Beth Franklin as Polly Jordan and Robert Cain as Winthrop Newbury did good work. The cast throughout was most satisfactory. This week, *The Lion and the Mouse*.

METROPOLIS.—The Cecil Spooner Stock company presented Brewster's *Millions* last week at the Metropolitan Theatre and by their work still further strengthened their popularity with Bronx audiences. This week, *Lena Rivers*.

GRAND OPERA HOUSE.—Trilby at the Grand Opera House last week proved a welcome revival. Minna Phillips and Claude Payton, who head the Corne Payton Stock company, were seen to the best advantage in the leading roles. The rest of the company, who have become favorites at the Twenty-third Street house, had congenial roles. This week, *Monte Cristo*.

ACADEMY OF MUSIC.—The City, which was so successful during its first week at the Academy of Music, was equally fortunate during its second week. *Secret Service*, which had to be delayed on account of the run of *The City*, is this week's bill.

BROADWAY.—Lew Fields closed his season in *The Hen-Pecks* Saturday night and the house is dark for the Summer. He expects to open at the Broadway in the same play early in August.

LIBERTY.—Christie MacDonald will close in *The Spring Maid* at the Liberty Theatre on June 10, but will reopen in the same piece at same house on Aug. 14.

IRVING PLACE.—The Bavarian Players who had been giving a repertoire of their plays at the Irving Place Theatre closed the house May 31. The theatre will be dark till Oct. 1. The Bavarians sailed on the Cleveland Tuesday, June 6. For their last week they offered *Der Herrgottschnitzer von Oberammergau* on Monday night, *Der Vice-Korporator* on Tuesday night, and *Die Wirthszenzel von Aschau* for the final performance on Wednesday evening.

MONSTER PARTY AT SHUBERT THEATRES.

Five thousand members of the National Electric Light Association, now in convention in New York, had a theatre party Thursday night. The Lyric, the Broadway and the Winter Garden were filled with members of the association and the overflow was cared for at the Herald Square.

THE CENTURY TO OPEN.

Lieber and company took active possession of the New Theatre building in Central Park West last week, changed the signs to read Century Theatre and announced that the opening Liebler and company attraction will be *The Garden of Allah*, to be preceded by a brief revival of the New Theatre's *The Blue Bird*.

JOHN EMERSON RETURNS.

Charles Frohman's new general stage director, John Emerson, returned to New York from London, where he had been consulting with Mr. Frohman, on June 1. He began his duties immediately in engaging people for next season.



LAURA NELSON HALL

A PRODUCT OF STOCK TRAINING



THE most casual observer will vaguely understand why Harrison Fisher chose Laura Nelson Hall for his model when he was drawing the pictures that brought him popularity. Besides the more obvious attributes that are familiar to anyone who recalls those pictures, Miss Hall has a striking individuality. She is herself—very much herself. Even when she is only telling her maid to find room for a vase of flowers on the mantel, she does it in an emphatic manner that settles the question beyond the shadow of a doubt.

Whether fate, the florist, or Miss Hall selected the flowers, must remain an unfathomable secret; but certainly, even chance could not have chosen more appropriately. You wouldn't expect the actress to surround herself with delicate blue nor with gaudy orange blossoms, and she didn't. At every available place in the room, clusters of flowers seemed to hang their heads through the sheer weight of their dark red hue. If Miss Hall is like other people, she has her blue days and her orange days also; but somehow, the deep, velvety red splashed the dim room with a particularly significant luxury of color.

"I have some things to say about stock companies as training schools for young actors," said Miss Hall as she disposed herself at one end of the davenport in an attitude as picturesque as it was comfortable. At the same time, it was not a languid posture, for her mind was too vigorously at work to permit laziness.

"Look back over the list of Americans who are at the front, and you will find that a good share of them are old stock people. Crossman, Starr, Bates, Donnelly, Ware—these are a few names that occur to me offhand. Now, this is too marked to be merely a coincidence. Some cause has been at work, and I think that my six years in stock work has given me a clew to the secret. At least, those years have given me decided opinions about the value of stock training.

"I have no patience with dramatic schools. They are supremely silly. Anybody who has it in him to act will do better in stock than in school, because the only way to learn to act is by acting. The ambitious youth needs to appear before audiences where he can test for himself the various resources at his command. A single fortnightly appearance with the most intelligent direction at rehearsals in between cannot equal continual work on the professional stage. Playing bits in company with older actors amounts to more than the instruction in leading roles.

"Of course, stock is harder work; but one never gets back more than he puts into an endeavor. The two a day stock, however, should be prohibited by law. That is blood money. I have played four hundred leading parts in six years, and I have played in San Francisco, Saratoga, Cleveland, Albany, Philadelphia, and as many other cities, but I have never played two a day. It simply is not right for managers or public to expect twelve performances a week in addition to rehearsals."

Miss Hall puts her ideas lucidly and forcibly, because they are definitely formed in her own mind.

"I've tried Lady Teazle, Ursula, Juliet, Beatrice, and Rosalind, as well as the modern parts like Mrs. Dane. Now, that's another advantage of stock: you learn what you can't do—an invaluable item of information which saves a lot of trouble.

"Another advantage that you can appreciate only after you have been through the experience, is that the stage manager can't devil the heart and soul out of you at rehearsals, because he hasn't the time. Stock performances are much more spontaneous, because the actors are left considerably more to their own devices. Long rehearsing will sometimes spoil a



White, N. Y.

LAURA NELSON HALL

cast, because you are instructed to play a part first in one way, then in another, until when it comes to the opening night, you don't know where you are at. Not infrequently, it takes six or eight weeks to find yourself.

"Such rehearsals are like taking a friend to help you pick out a wedding present. You know you can have only one thing in the store, but there is such an array that you and your friend can't decide on the best one, and you generally end by buying nothing.

"I like time to get under the skin of a part, but I don't want any more than that. Some managers do allow a good deal of rope to an actor, on the theory that if he is worth playing the part, he is worth playing it in his own way. For instance, when I was rehearsing Elsie St. Claire in The Easiest Way, it frightened me because Mr. Belasco didn't pay more attention to me. I thought I was hopeless, until I learned that he didn't want to spoil the conception I had of the part."

Miss Hall referred tenderly to Elsie. Evidently those were "the good old days" in her mind.

"Stock engagements give the actor a semblance of a home," continued the actress. "After the first tour, it is no novelty to bunk in poor hotels, eat wretched fare, lose your trunks, and get generally weather worn. Worst of all, you can't get away from your companions. You get so tired of looking at them and talking with them—and about them—that you think you never want to see any of them again—until the time comes for parting.

"In stock, you escape a good deal of that. You can hang your pictures and unpack your books, and have a real home." Anyone who likes his books and pictures out where he can see them, even if he never

stops to talk with them, will understand what Miss Hall means; and anyone who can't feel the intangible influence of such an environment will simply have to take Miss Hall's word for it.

"You don't have to worry about the run of the play in repertoire, nor spend a thousand dollars on clothes that you may not have to use more than two weeks. The salaries are bigger in stock in comparison with expenses, and that simplifies the prosaic task of making both ends meet. Good stock actors are always in demand. They don't have to wait in a stuffy little pen outside a manager's door, while officious boys look them over with a supercilious air, and frowny stenographers stop chewing gum only long enough to say, 'I'll put your name down and send for you when we need somebody like you.'"

Miss Hall shifted her position to add emphasis to the disapproval in her voice.

"Then, in stock you have your friends in the audience and in the cast. Ben Jonson, Tully Marshall, and Charlie Waldron are some of the men who have done big things since we have parted. The friendly audience does buck one up, because they always encourage one with their approval. They come week after week to see what their favorites are doing. Of course, there are some bores—the fourteen-year-old matinee girls who wait at the stage door to walk to the hotel with you, and shower you with candy and flowers. But even they have their compensations.

"I shouldn't advise a whole career devoted to stock. Three or four years is long enough to give the actor a line on himself. More than that is at the expense of health and sanity. After that, the ideal arrangement would be three or four plays a season—from the actor's point of view. Such a plan allows variety without entailing great labor."

It is interesting to note in this connection that this scheme is to be put in operation next Autumn at the Playhouse. In view of what Miss Hall has said, the attempt will be worth watching.

"Just now," continued Miss Hall, "my ambition is to play in New York, in order to keep a home for my boy. I am a house cat; I loathe hotels and cafés. Here we stay just as long as heaven permits."

A pleasant place Miss Hall has made to stay in, a quiet and restful refuge from the busy world outside. In the library, the dark furniture with its simple, straight lines stood unobtrusively in the half shadows like attentive but silent servants. About the walls were crowded the pictures, some by Harrison Fisher, several water colors by Miss Hall, and the rest by lesser celebrities. All of them were tasteful, none of them weak or glaring.

"It has really been financially provident for me to stay in New York, even though I have been in three failures—Sins of Society, Children of Destiny, and New York. The home must be here for Billy, anyway, no matter if I go on the road.

"Do you know that there are four generations of my family living? We all seem about of an age. People usually take Billy for my brother, for here he is already grown up. Now, won't it be funny when I'm a grandmother!" The possibility had apparently never occurred to Miss Hall before, but it struck her suddenly when she reflected that her son is exactly half as old as she.

"Naturally, as I wish to stay in New York, I am pleased with the success of Everywoman for that reason, if for no other. At the same time, it is the hardest role I ever played, because of its exactions. Do you realize that there is not a single exit in the part? It is longer than Hamlet, and except for about ten minutes keeps me standing all the time. Between the acts, it is one mad scramble to get into the next

(Continued on page 14.)

THE THEATRES IN LONDON.

An Interdict at Cambridge—The Operatic Mr. Hammerstein—Marienkind—The Indiscreet Mrs. Thyne, nee Mrs. Skeffington. The Coronation Performance.

LONDON, May 27.—Cambridge undergraduates consider themselves greatly aggrieved because the proctors have decided after solemn conclave that professional or other actresses shall henceforth not be invited to participate in the student productions, without a special dispensation from the authorities. The *Gazettes*, a University publication, indignantly rebukes the proctors for such an implied innuendo, and denies the aspersions cast on the worldly wisdom of the students. From outside the palings, one can hardly understand why a professedly amateur production should be recruited from professional ranks, but fortunately all necessity for argument has been removed by the decisive action of the proctors.

Oscur Hammerstein, shrouded in a sort of nebulous mystery, has returned from Paris to take up his official abode in his new theatre. Although he will not announce the personelle of his artistic force, it is generally understood that his plans are maturing satisfactorily and that the opera house will open on the advertised date. The occupants of the grand tier of boxes are to be selected and placed with all the circumspect care that Mr. Hammerstein can call to his aid. When questioned concerning his matrimonial intentions and the rumors involving a certain contralto, Mr. Hammerstein replied that the contraltos had no chance, but that possibly a soprano—gesture and knowing smile. For the present, the manager cannot take his mind from his work long enough to contemplate matrimony.

The international opera syndicate of London has purchased the English rights to a two-act opera *Marienkind*, by Richard Wintner of Berlin. It is based on one of Grimm's fairy tales. The English production will occur next season.

Rose Dupree has secured the American rights to Mrs. Skeffington, by Cosmo Hamilton, and will produce it under the name of *The Indiscreet Mrs. Thyne*.

Robert Arthur has been so satisfied with the Shakespearean season at the Coronet that he will continue it at the Savoy on June 5, by arrangement with Mrs. D'Oyley Carte. It will be followed by a revival of the Dickens plays beginning with *Dombey and Son*. Leading members of the cast are Alice Crawford, Frederic Warlock, and Eade Montefiore.

Violet Vanbrugh has been appearing this week in her old role, Claire Forster in *The Woman in the Case*, at the Marlborough.

The Gods of the Mountain, a one-act play by Lord Dunsany, will precede Rudolph Besler's *Lady Patricia* at the Haymarket. It is an Oriental piece.

Half a Crown by Frank Holwell Evans will be produced by Messrs. Vedrenne and Eadie at the Royalty on May 30, after the closing of *The Master of Mrs. Chilvers* by Jerome K. Jerome. In the cast will be Dennis Eadie, Edmund Gwenn, Shill Barry, Michael Sherbrooke, Philip Kay, Susanne Sheldon, and Gladys Cooper. Mr. Evans is a brand new author, hitherto unheard of. To precede *Half a Crown*, the managers will use *The Cat and the Cherub* by Norman McKinnel, in which Holbrook Blinn originated the role of Wing Shee.

The performance of *Money*, commanded by the King, gave numerous understudies a chance at the roles ordinarily filled by actors who were bidden to the *Trury Lane*. *The Witness for the Defence* at the St. James'. *Playing with Fire* at the Comedy, and *Passers-By* at Wyndham's were closed for the evening, but *The Popinjay* at the New, *Better Not Enquire* at the Prince of Wales', *A Butterfly on the Wheel* at the Globe, *Midsummer Night's Dream* at His Majesty's, *Baby Mine* at the Vaudeville, *The Master of Mrs. Chilvers* at the Royalty, and *The Prisoner of Zenda* at the Lyceum continued with slightly altered casts.

The Coronation Gala Performance takes place at His Majesty's on June 27. The programme follows: 1. Prologue written by Owen Seaman, spoken by Forbes Robertson. 2. Scene from *Merry Wives of Windsor*, with Mrs. Kendal, Ellen Terry, and Mrs. Charles

Calvert. 3. David Garrick, second act, with Sir Charles Wyndham, Edward Terry, Weedon Grossmith, and Mary Moore. 4. *Julius Caesar*, forum scene, with Sir Herbert Tree and E. S. Willard. 5. *The Critic*, with George Alexander, Arthur Boucher, Cyril Maude, Charles Hawtrey, Oscar Asche, Gerald du Maurier, Laurence Irving, Lady Tree, Winifred Emery, Marie Tempest, Gertie Millar, Lily Elsie, and Violet Vanbrugh. 6. *The Vision of Delight*, a masque by Ben Jonson, with Lily Langtry, Mrs. Patrick Campbell, Lena Ashwell, Ellis Jeffreys, Evelyn Millard, Gertrude Kingston, Marie Lohr, Eva Moore, Lilian Braithwaite, Evelyn D'Alooy, Lillah McCarthy, Mabel Hackney, and Constance Collier. 7. National anthem, sung by Clara Butt. JASPER.

LAURA NELSON HALL

(Continued from page 13.)

costume. I even have to change my hair—that is, do it over. So I stand on one foot like a stork, ar-



Photo-London Stereoscopic Co.

FORBES ROBERTSON

ranging my hair before the mirror, while my maid is tending to the other extremity. On matinee days, I am on my feet for practically seven hours at a stretch, and that is a physical stunt.

"Do you wonder that I come home too tired to sleep? On a tabouret beside my bed, I keep a light and some books; they are my remedy for insomnia. The books there now are Stevenson, Marcus Aurelius, and Olive Schreiner, an odd collection at first thought, but not so queer as they seem."

Canio poked his whiskery nose into the room just then to speed the parting guest, but really delayed him. Canio is a kitten of respectable American parentage, although he has chosen an Italian name for himself. While Billy is away constructing the Cape Cod Canal, and Miss Hall is at the theatre, Canio keeps company with Blanche in the kitchen.

A happy family it appears to be, and one that finds expression the natural mode of living. Miss Hall expresses herself fluently and cheerfully. In other words, she has the strength to stand the drain of *Everywoman*, and then to have a great deal to offer her friends in addition.

CHAUNCEY L. PARSONS.

MT. CLEMENS ATTRACTIVE.

Michigan's Famous Bath City the Goal of Thousands.

MT. CLEMENS, MICH., May 30.—This well known and interesting resort is manifesting its usual activity at opening of the season. Mt. Clemens combines the picturesqueness of the shaded village with many delights that can only be where nature has combined the beauty of Summer foliage with the healing virtues of mineral waters for which it is famous.

A worldwide reputation for efficiency in many cases of disease attaches to the springs of this locality, while the beauty of the scenery and the close vicinity of Detroit and Lake St. Clair make the city attractive to hundreds of tourists who do not come for the waters. Every year, and especially during the Summer, people from all parts of the world find their way to the spacious hotels, or take lodging in cottages or boarding houses.

Among the many who are now registered at the many hotels are Wilson S. Ross, here for his thirtieth visit. Will I. Love is in love with the results he is getting from the baths. Joe Hart and Carrie De Mar are having a fine rest at the Park Hotel. Ed. (Rosary) Clifford, of Clifford and Rowland, and Mrs. Clifford are resting here. Colonel Nick Norton has finished his baths, and has gone back to smoky Pittsburgh.

Joseph R. Garry, of The Third Degree company, is trying to read every book in the local library. He reads while he eats, while he bathes, while he walks, and he goes to sleep reading. Josephine Bernhard, of the George Arliss company, is having a fine time between the baths and my rose bushes, mostly rose bushes. Harry Fern, of the Al. G. Field Mirth Provokers, is bathing for corkism, and he thinks he will get rid of it all in three baths, but he must leave a little in the ears.

Lillie White, widow of the late Charles O. White, of Detroit, was the first member of the profession to take a mineral bath here, thirty-two years ago. Her health has been fine ever since, and, in her right mind, she has decided to settle down here and be satisfied with a rooming house for the remainder of her days. Tom Marks, the high-class repertoire man, is here for his usual rest and baths. Lizzie B. Raymond is resting here, but playing at the Family, in Detroit, just to kill time. Jim Gentry is also resting here and improving after every bath. Jim says that twenty-one baths will add fifteen years to his life, if he can continue to improve according to his wonderful start. I saw two trunks, labeled "Harry G. Blaney," yesterday on a wagon, but I am not able to locate the boy with the funny legs.

De Witt Cook, the old-time club swinger, is running the cigar store in the Hotel Eastman. He is just a little sore because he is not on that bill of old-timers at the Fifth Avenue Theatre. Charley SaVan says it was time for him to retire from the "show biz," but after waiting three weeks to talk to one agent in Chicago no more trouping. Al. Phillips and wife, of the Marlow Stock company, Chicago, are here. Bessie Taylor Bennington is visiting with Sadie Hanson. Lyda Gardner will be here next week. Master Tommie Winnet, the boy

agent from New York, is expected on every train. One "Uncle Tom" Kibble will be here with his bloodhounds Sunday morning. There is quite a fight on here between the billposters of the Hagenbeck-Wallace and the Forepaugh circuses for June 3 or 5.

A large number of famous people, particularly actors, actresses and literary and artistic people from all parts of the country, have built Summer homes here. The restfulness of the place, freshness of the air, possibilities for outdoor sports, and life-giving waters, make it an ideal place for those who have become wearied by a long Winter's work. There is excellent steam railway and trolley service to Detroit. I am here for the Summer. CHARLES W. YOUNG.

SICK ACTORS TO BENEFIT.

By the will of Mrs. Catherine E. Daly, widow of Henry F. Daly, who died April 17, ten thousand dollars from her estate will be devoted to the establishment of two beds, to be known as the Henry F. Daly beds, in St. Luke's Hospital. Only actors are to benefit; stage hands, musicians and opera singers being excluded.

PENCILLED PATTERN.



BELLE ADAIR

Belle Adair, whose likeness is shown above, is at present playing on the Orpheum Circuit. Ashton Stevens, the Chicago critic, reviewed Miss Adair's act when she played at the Majestic Theatre in that city and said: "If Belle Adair is in vaudeville very much longer, then the musical comedy producers are not as clever as I thought they were." Stevens is a prophet as well as a critic, for two production managers in the West have offered Miss Adair parts.

It seems as though every other act you meet is going across the ocean, and they all seem to open at the same time. London's vaudeville shows are going to make the Yankee visitors to the King's party feel right at home. Oh, say can you see, by the dawn's early light—(applause).

Harry J. Kelly, who stars in "His Honor the Headwaiter," at the Hermitage Hotel, was thinking of doing a headwaiter monologue, but now he thinks a double act would be better so he and his sponsor, Gus Schultz, of the same place, are thinking of doing a two act. "How Do You Like the Chicken?" would be a good title for it.

Now it's nice to write in rhyme, And we'd do it all the time; But our friends we like to keep, And, then, good poems are so cheap.

If the racing bills now pending in Albany should go through the race tracks around New York will probably open with an "Old-Timers" week—and the "Hard-Timers" will be around with the same old "touches" as formerly.

They have women policemen on Hammerstein's Roof. Now for all the old jokes about "Suppose she arrested you, etc." For press stuff you have to hand it to John Pollock, who is looking after the "dope stuff" for the roof.

An actress out West is suing a man for \$50,000 because he objected to his son marrying her. Hasn't she got a mean disposition to try and get all that money for such a little thing as that. She might have got more space in the newspapers, however, if she made it \$100,000. Might as well do things right.

Awful blow to the stage. Mike Donlin is to play baseball again. Now, if all the other bad actors would only go back where they belong—. But Mike is a nice fellow, even though he did try to act.

Roy Barnes, of Barnes and Crawford, has an automobile. He now wears auto clothes only. Carries a tire in his vest pocket and has had a small gasoline tank attached to his watch in case he runs out of "juice." Oh, yes, he still acts in theatres, and goes just as big, if not better, than ever.

The Fifth Avenue Theatre had "Old Times Week" lithos posted all over town. One of them, showing the entire bill, was posted next to an eight-sheet for the Bijou Theatre. The show that the Bijou was advertising was called Youth. Get it?

It's quite the thing nowadays to write an open letter to somebody and have some paper feature it. We have an "open letter" all prepared. Now we're looking for some one to address it to.

Shanley's Putnam Building restaurant now has a "suffragette orchestra." "Music bath charms for the hungry diner." When he gets his check he needs something to cheer him up.

No one can be happy nowadays it seems. Colonel W. F. Cody has been "Buffalo Bill" for years, and now some fellow out in Kansas comes along and says he's the original "Buffalo Bill." It would be an awful blow to the small boys if they made Colonel Cody "take off his name."

Caruso has issued a notice to the effect that he would try to punish any one who circulated rumors to the effect that his voice or health were bad. Nice little feller Caruso—has a great voice and his health never was better. (Always play safe.)

How is your batting average? THOMAS J. GRAY.

STILL THE MAN FROM HOME.

William Hodge has completed his fourth season in The Man from Home, and has left for his summer home at Cohasset, Mass. The feature of Mr. Hodge's last season was an engagement of nineteen weeks' duration in Philadelphia. The 157 performances given in that city, together with the 552 previously given in Greater New York, 542 in Chicago, and 225 in Boston, make a phenomenal total of 1,276 performances in four cities. As yet only a trifle over 200 performances have been given in other cities, so that the greater part of the country is still stranger to Mr. Hodge's Daniel Voorhees Pike. During his next season Mr. Hodge will take The Man from Home out to the Pacific Coast.

ST. LOUIS THEATRES TRANSFERRED.

Charles Frohman, Klaw and Erlanger have concluded arrangements with Charles A. Spaulding whereby Mr. Spaulding is to transfer to them his contract for the Century Theatre in St. Louis and to lease to them for a term of years the Olympic Theatre in that city. Mr. Spaulding has managed theatres in St. Louis for fifty years and Klaw and Erlanger have represented his houses for over twenty years. They now control eight theatres in Philadelphia, five in Boston, two in St. Louis, six in Chicago, and, with their affiliations, twenty in New York; in other words, forty-one first-class theatres in these five cities.

ITALIANS IN GERMAN THEATRE.

The Italian Comic Opera company from Palermo, Raymond Sarnella's organization, which has been moving from house to house during its New York engagement, began a limited season at the Irving Place Theatre last night. The company has added The Merry Widow to its already long repertoire. The bill for this week is I Saltimbanchi last (Tuesday) night, The Merry Widow to-night, Friday and Saturday nights, and The Gelsha for Thursday night and the Saturday matinee.

MUNICIPAL THEATRE PARTY.

The 6,000 city sweepers, drivers and hostlers are to be the guests of Street Cleaning Commissioner Edwards at a vaudeville performance at the Hippodrome on June 7, the evening of the parade of the street cleaners. Mayor Gaynor, who is to review the parade, will make an address in the Hippodrome. The use of the Hippodrome has been donated by the Shuberts, the Edison Company will furnish the lights, and the Musical Mutual Protective Union will furnish the music.

SAN FRANCISCO CHUTES DESTROYED.

The San Francisco amusement park, the Chutes, was visited by a fire May 29 which caused property damage of more than \$250,000 and the loss of several lives. The fire occurred only a day after the devastation of Dreamland at Coney Island. Six persons were injured and four are missing. The animals in the different menageries perished, several arcades were destroyed and the Chutes Theatre was burned.

MARIE CAHILL OFF TO LONDON.

At the conclusion of her engagement in Pinafore at the Casino Marie Cahill will sail for London, where she and her husband-manager, Daniel V. Arthur, will meet Franz Lehar, composer of The Merry Widow, who has been commissioned by Mr. Arthur to write the music for Miss Cahill's next starring vehicle.

THIEVES AT DREAMLAND.

Following the destruction of Dreamland, Coney Island's big amusement place, junk thieves have been appropriating the copper wire from the ruins. Early in the morning of Thursday, June 4, a sloop was seen to approach close to the shore and men land in small boats. As they were about to sail off with their loot they were espied by policemen, who followed them in a patrol boat. They did not heed the policemen's orders to stop and in response to the two shots fired from the patrol boat they returned one and disappeared in the fog. There is about \$300,000 worth of copper wire in the park and nearly half of it was stolen. William Ellis, who owned the Hell Gate show in Dreamland, had bought the junk from Samuel W. Gumpert, the manager of the park, and he estimates his loss as pretty heavy. Five Italian junk dealers were arrested June 5, one of whom was driving away from the ruins with a cart load of the stuff. The other four were apprehended in Brooklyn.

PAT SHORT'S WILL.

The will of the late Pat Short, manager of the Century and Olympic theatres, St. Louis, Mo., was filed for probate May 22. His wife, Margaret, was to have inherited his residence, but she has died since the will was executed, May 5, 1906. His mother-in-law, Mrs. Mary Hannerty, and a niece, Anna E. Boland, both of whom are dead, were bequeathed \$1,000 each. His watch and chain and other jewelry go to his grandson, Dudley D. Short, for whose education a provision of \$500 a year was made. He left \$1,000 each to his sisters, Mrs. Anna Boland and Mrs. Margaret Hoy, and his nieces, Catherine Hoy and Rose A. Short. The remainder of the estate is to be held in trust by John D. Hurley. His niece, Catherine Hannerty, is to receive \$50 a month of the income, and the remainder be paid to his daughter, Mrs. May Mueller, the property to go at her death to her children.

ANOTHER AGENCY IN THE FIELD.

Jay L. Packard, the well-known dramatic agent, has leased a suite of offices, located on the seventh floor of the George M. Cohan Theatre Building, and will return to the field of his first efforts. Mr. Packard is undoubtedly one of the best informed men in this line in the country, and his large personal acquaintance among managers and actors makes his return a subject of interest. His efforts have always been clean cut and aggressive and his ability as a "hustler" needs no recommendation. He will give his undivided attention to every detail, and from the time the announcement of his opening was made known he has received messages of congratulation from managers and actors all over the country.

THE HARVARD PROFESSORS.

West and Vack at the Bungalow Theatre, Portland, Ore., produced a new musical comedy, The Harvard Professors, May 29. The comedy is satirical and the two comedians remind one very much of the Rogers Brothers with their German dialect.

TWO MONTGOMERY PLAYS.

Cohan and Harris will give production next season to two new plays by James Montgomery. A farce called Ready Money and a comedy entitled Jimmy, Jr., will both see light early in the fall.

THE STOCK COMPANIES



CLARA BLANDICK

Matt G. Grau has perfected the Summer companies for seven Summer park theatres. The rosters are: Manhattan Opera company, Wilmington, Del.; Robert Kane, manager; Edith Carlisle, Eugene La Blane, Nella Brown, Jethro Warner, George Natanson, Fred Rivers, Frank Wooley, John Mundinger, and Clifford Meech, musical director; chorus of twenty; opens June 8, at Brandywine Park; first attraction, The Time, the Place and the Girl. Ocean View Park, at Hampton Beach, Va.; opens June 10; principals: Madge Caldwell, Lillian Davenport, Gus Vaughan, Lyman Wheeler, Claude Amaden, Raymond Crane, William Henderson, musical director; chorus of eighteen; first attraction, The Mikado. Roric Glen Park, Elmira, N. Y.; George Lyding, manager; opened May 29; principals: Winifred Florence, Rose Murry, Fred Huddy, Charles Fulton, Jack Henderson, Gilbert Clayton; chorus of eighteen; first attraction, Idol's Eye. Central Park, Albany, N. Y.; Lester Templeton, manager; opened May 27; principals: Inez Gerard, Manolita Stetson, Charles Wimsatt, Martin and Fabiani, Hudson Freeborn; chorus of eighteen. Central Park, Allentown, Pa.; principals: Magda Dahl, Adelaide Harlan, Marquita Dwight, Charles Peruvian, Matt Hanley, Florens Kolb, Harry Burgess, Alex Henderson; chorus of twenty; first attraction, Floradora. Valley Park, Syracuse, N. Y.; management of Morton and Fitzgerald; principals: Eleanor Henry, Fanny Simpson, Mabel Charibols, Maitland Davis, Royal Cutter, William H. White, Dan Marlin, H. P. Gribbon; Lester Brown, stage manager; Howard Cook, musical director; chorus of twenty-two; opens June 12, with The Belle of New York. Whalom Park, Fitchburg, Mass.; opens June 19; principals: George Campbell, Julia Curtis, Mary Horgan, Walter Brower, Fred Holmes, Charles Bird, William Clifton, Richard Kleserling; chorus of eighteen; first attraction, The Mayor of Tokio.

Marguerite Snow, recently engaged for ingenue leads with the Belasco Theatre Stock company at Washington, D. C., has just made a record in the quick memorizing of a part. Violet Vivian was appearing in the title-role of Peter Pan. After the Tuesday night performance, she was stricken ill and Miss Snow was handed the manuscript of the play, with instructions to get up in the part with all speed. At the next performance, without any prompting, she read and acted her lines in such an intelligent manner that even Lionel Belmore, that veteran stage director, was both delighted and surprised.

Melville Rosenow has just closed an engagement with the Hunter-Bradford Players in Hartford, Conn., and will spend the Summer touring through Maine.

J. H. Greene has been engaged to play Talwana in The Squaw man with the Orpheum Stocks in Montreal and Ottawa.

Albert H. Busby and Mrs. Busby (Corra Williams) have been engaged for the Carleton Opera company, playing this Summer at Celoron Park, Jamestown, N. Y. Miss Williams as prima donna sourette, and Mr. Busby to do the baritone character roles. They opened in The Mikado last week. The Bohemian Girl is the bill this week.

Dale Devereaux, Jr., closed May 27 with the Paycon Stock company at the American Theatre, Toledo, Ohio, having appeared in many successes. Mr. Devereaux will spend the Summer at his home in Ashtabula, Ohio.

The Adele Blood Stock company, which has been playing at the Shubert Masonic Theatre, Louisville, Ky., will spend the Summer in Riverview Park, Louisville. The engagement began May 25 with Glagary Love. The policy will be to present light comedies and farces.

The Holden Stock company will open for the Summer at the Baker Theatre, Rochester, N. Y., June 12. The opening attraction will be Thorns and Orange Blossoms. The stock company at the Tycum Theatre, Toledo, Ohio, closed its Spring sea-



U. B. SORRENTINO

U. B. Sorrentino is a young Italian tenor who is singing in this country for the first time. He was born in Italy twenty-six years ago, the son of a distinguished house, and was preparing to enter the priesthood when his voice was discovered. He has sung in Italy, France, Spain, Central America and South America, and has just completed his first American engagement,

singing Rudolph in La Boheme with the Aborn English grand opera forces. During the Summer he will sing in Newport in concerts. He has also been engaged by the Victor Phonograph people to sing for their records. Next year he will sing with the Boston Grand Opera company, being proficient in prominent roles comprising four languages.

son May 21. The last production was *Thelma*.

Edith Temple, who is playing leads for the Chick Branton Dramatic company on the Pacific Coast, has made an exceptional impression by her excellent work, especially in comedy roles. Miss Temple is resting in San Francisco for the summer season, but is open for engagements.

George Allison is being very well received in Indianapolis as leading man of the Murat Stock company. This week he is playing the title-role in *Mary Jane's Pa*.

Jeanette Eugenie Le Blanc is playing a summer engagement at Brandywine Spring Park, Wilmington, Del., as sous-brette of the Manhattan Opera company under the management of Robert Kane. Miss Le Blanc met with much success in her vaudeville tour this past season and starts rehearsals in September with a new musical comedy production.

Jane Grey, who closed with The Concert two weeks ago, has been engaged for the stock company at Elitch's Gardens, Denver, Colo., beginning her engagement the middle of this month.

Latimore and Leigh have secured the lease for the summer on the Casino, at Rivermont Park, Lynchburg, Va., and opened Monday, May 29, with Charles Kane's play, *The Lion and the Mouse*. Billy Lewis is playing Shirley Rosemore. During the summer the company will play all high class plays and each one will be staged and produced under the personal direction of Bert Leigh. The roster of the company is as follows: Bert Leigh, Ernest Latimore, Herbert Bethow, George Kimbourn, Bertram Miller, Charles Acker, Dave Hellman, Edward Dale, A. Olday, Rep. Long, Marie Latimore, Edith Potter, Violet Kelly, Anna Kingston, and Billy Long.

Henry Crosby closed a thirty-nine weeks' season at the Garrick Theatre, Salt Lake City, Utah, on May 27, and on June 5 opened a six weeks' season at the Orpheum Theatre, Denver, Colo., the Maude Fealy company transferring its abode to the latter place. On July 15 Mr. and Mrs. Crosby will go to their cottage at Camp Ellis, Maine, for the rest of the summer.

Warner F. Richmond, who has been Henry Kolker's juvenile man in Henry V. Savage's production of *The Great Name* during the past season, has joined the Dominion Stock company, Ottawa, Canada, for the summer, and opened May 29 as Jefferson Hyder in *The Lion and the Mouse*.

THE FOLLIES OF 1911.

F. Ziegfeld, Jr., is rehearsing his company for *The Follies of 1911* on the New York Roof. In addition to *Every Wife*, the travesty on *Everywoman*, by George V. Hobart, there will be a burlesque of *Pinafore* by George V. Hobart and Maurice Levi. Sixty-five players will take part in the skit. Among the persons engaged for the *Follies* are Bessie McCoy, Walter Percival, Leon Errol, the grotesque comedian; Lillian Lorraine, Vera Maxwell, the Dolly Sisters, Thomas Dingle, Fanny Brice and Charles Mason. Julian Mitchell, fully recovered from his recent serious illness, is making the production for Mr. Ziegfeld.

WINTHROP AMES, PRODUCER.

The director of the new New Theatre will not be Winthrop Ames, who directed the productions of the Central Park playhouse during its career. Mr. Ames will go into the producing business on his own account. Edith Wynne Matthison will continue in *The Piper* and also appear in a new play under the management of Mr. Ames, who will be an unofficial advisor of the new house. The selection of director has not yet been made by the founders. The rumor that Augustus Thomas was to be the next director has been silenced.

THE REVIVAL SPIRIT.

During July and August there will be several revivals of old musical successes at the Casino, so it is said. *Patience* and *The Pirates of Penzance*, by Gilbert and Sullivan; *The Bat*, by Johann Strauss, and Offenbach's *Tales of Hoffman* are among the works considered. The members of the present Pinafore company, with the exception of Marie Cahill, will, it is said, take part in the revivals.

YOUTH.

To-morrow night at the Bijou Theatre Julius Hopp will make a production of Max Haiber's play *Youth*. In the cast will be Robert McWade, Sr., Louise Woods, Pell Trenton, David Manning, H. H. McCollum, and Emory Smith. The play was translated by Herman Bernstein and was originally acquired by Lee Shubert for the use of Bertha Kalich.

MUSIC PUBLISHER DEAD.

Maurice Shapiro, the well-known music publisher, died suddenly from acute indigestion in New York, June 1. He was thirty-eight years old. He leaves a wife and sixteen-year-old son, Elliot. Mr. Shapiro was an Elk, a Friar, an Odd Fellow, and a Mason.

THE FRENCH DREAMLAND

Paris is enthusiastic over their new amusement park, the Magic City, built on the line of the destroyed Dreamland at Coney Island. It is typically American in construction and in management. The park was opened June 3 on the left bank of the Seine, near Pont de l'Alma.

INCORPORATIONS AT ALBANY.

Thirteen New Companies, Their Intentions and Financial Standing.

Bowman Brothers Amusement Company, New York city, to carry on the business of producing and exploiting theatrical, musical and other stage productions; also to own and lease theatres; capital, \$10,000; directors, James Bowman, 1553 Broadway; A. M. Waltenberg, A. S. Levy, 115 Broadway, New York city.

Eagle Film Company, New York city, to engage generally in leasing and exhibiting moving picture films; capital, \$25,000; directors, John A. Shields, Jr., Orchard Terrace, N. Y.; Frederick A. Swan, Westfield, N. J.; Grace A. Breneman, 50 Tremont Avenue, Orange, N. J.

Naughty Marietta Company, Inc., New York city, to lease, build and operate theatres and provide for the production of theatrical, musical and other performances; capital, \$10,000; directors, Aubrey Mittenhall, Harry E. Mittenhall, Isaac M. Mittenhall, 114 West Thirty-ninth Street, New York city.

Marsh Dramatic Company, New York city, to carry on the business of theatrical, vaudeville and music hall productions; capital, \$1,000; directors, William L. Malley, 130 West Forty-seventh Street; Charles M. McCready, 135 West Forty-seventh Street; John D. Nevill, 122 West Forty-ninth Street, New York city.

Rochester Amusement Company, New York city, to conduct a theatrical and moving picture business; capital, \$500; directors, Henry Harbinger, 1900 Seventh Avenue; George W. Rockefeller, Milton Harbinger, 327 West Twenty-second Street, New York city.

F. and D. Company, New York city, to engage in real estate, theatrical and amusement business; capital, \$300,000; directors, William H. Handel, Henry Caplan, Frederick H. Van Houten, 68 William Street, New York city.

The Ibero Brewery, New York city, to engage in the business of managing and proprietors of theatres and other places of amusement; capital, \$200,000; directors, Henry O. Maguire, 2318 Thirteenth Street, Brooklyn; Patrick J. Powers, 88 East 106th Street; Harry A. Guismand, 450 East 162d Street, New York city.

Bismark Restaurant and Cafe Company, New York city, to conduct a restaurant and cafe business; capital, \$50,000; directors, Martin Lange, Louisa Lange, 208 East Eighty-sixth Street; Arthur J. Westmyer, 90 Nassau Street, New York city.

Commerce and Industries, New York city, to own and lease theatres and present plays, vaudeville, musical and other productions; capital, \$10,000; directors, Charles R. Smith, 194 West Twelfth Street; George J. Corey, 710 Avenue J, New York city; Charles B. Hobbs, Great River, L. I., N. Y.

The Capital City Amusement Company, Corning, N. Y., to engage in a general theatrical and amusement business; capital, \$5,000; directors, Samuel H. Clark, Gottlieb H. Tobias, Amelia S. Tobias, Corning, N. Y.

Opalade Beach Amusement Company, Dunkirk, N. Y., to conduct theatres and theatrical enterprises generally; capital, \$1,000; directors, Thomas D. Jackie, John F. Abrams, Charles L. Schultz, Dunkirk, N. Y.

Russian Village Company, New York city, to own and manage theatres, produce and dispose of plays; capital, \$3,000; directors, Isidor Bernfield, 631 East Thirteenth Street; Irving Steiner, 245 South Ninth Street; Jennie Steiner, 104 Second Avenue, New York city.

Ziegler Casino, Centreport, N. Y., hotels and proprietors and managers of theatres, opera houses and other places of amusement; capital, \$5,000; directors, Julia K. Ziegler, August Ziegler, Centreport, N. Y.; Samuel I. Goldbers, 37-39 Liberty Street, New York city.

The Auditorium Theatre Company of New York city has certified to the Secretary of State that its capital stock is \$95,000 and that one-half of same has been paid in stock; Henry Kuhn is president and Maurice H. Kuhn secretary of the company.

AN INTERESTING LITTLE PLAY.

The Hart Conway School of Acting, Chicago, gave its last matinee of the season on Wednesday afternoon, May 31, at the Whitney Opera House. The novelty of delight was Bjornstjerne Bjornson's play in two acts, *A Lesson in Marriage*. The theme of the play discloses the duties of a wife toward her husband, as compared with the duties toward her parents, conclusively deciding young married people must live their own lives, regardless of parental affections. The little play is of unusual beauty, and Mr. Conway gave the first presentation of its English version on this day. The performance of Frank Herbert as Axel, the husband, called forth the most interest. For boy parts surely he would be a lucky find to any manager. His diction and reading of lines are most pleasing and he has personality and temperament. Suffice to say he was the "star" of the afternoon. Preceding the Bjornson piece was presented a rather crude sketch, entitled *Kind Relatives*, in which Julie Irwin seemed the most proficient.

VESTA VICTORIA SUES.

Vesta Victoria, the English comedienne, has sued her manager, Colonel William A. Thompson, for breach of contract. She wants to recover \$25,000. Under the contract she was to receive \$1,000 per week and 50 per cent. of proceeds. As there were no proceeds, her manager made a new contract after the opening in Ottawa, but his financial returns have been far from expectation. Miss Victoria is now appearing at the Chicago Auditorium.

EXTENSION FOR THE LAMBS.

A ten-story annex to cost \$225,000 will be built by the Lambs on the property recently purchased by them and situated next to the present Lambs' Club. The annex will contain billiard rooms, dining rooms, and sleeping rooms.

MRS. AVERY.

The Charles J. Ross company has accepted for production early next season a three-act play of present day American life by Gretchen Dale and Howard Estabrook, entitled *Mrs. Avery*.

REFLECTIONS.

Walter E. Perkins is spending a few days at his home in Bideford, Me. He is considering two propositions for Summer work.

Edwards Davis has turned over all his interest in his stock company, Louisville, Ky., to Adele Blood. John J. Garrity is her manager.

George H. Hubb, manager of A Royal Slave company, with his wife attended the opening performance of the Clara Turner Stock company at Vaillamont Park, Williamsport, Pa., on May 29, the opening bill being *The Little Reporter*. A filled house greeted the return of the favorites. Irene Solomon, who for the past two seasons was featured as the Countess in A Royal Slave, has been signed by Manager Hubb for the same part the coming season.

A pink matinee de luxe of *The Pink Lady* will be given to-day at the New Amsterdam. Souvenirs will be presented to the members of the audience. The matinee is in honor of the one hundredth performance of *The Pink Lady* in New York.

Gertrude Haynes Flint, through E. J. Ader, the Chicago attorney, was granted a divorce from her husband, Dr. Edward Newton Flint on May 12.

William A. Brady, whose successful revivals of the past two seasons would entitle him to the name of "The Revivalist," will make a production of Bulwer Lytton's old play, *Money*, which was the theatrical all-star novelty of the Coronation season in London. Mr. Brady's presentation will be made by his Playhouse Repertoire company headed by Grace George.

George Ebner was granted a divorce from Florence Courtney, May 31, at Columbus, O.

Eddie B. Collins, formerly of John and Emma Ray's A Hot Old Time company and more recently of vaudeville, has signed a three-year contract to appear under the management of Whalen and Martell as principal comedian. The vehicle selected to feature him is the two-act musical comedy, *The Whirl of Mirth*, written by Dave Marion. Mr. Collins will be supported by a cast of thirty-three people.

Chauncey Olcott closed his season in Barry of Ballymore Saturday night.

A. H. Woods announces that Otto Hauerbach is under contract to him to deliver the book and lyrics of a new musical play to him by June 13.

The American Music Hall roof opened Monday, May 29.

Mr. and Mrs. David Miles (Anita Hendrie) have gone to their farm in the Catskills for the summer.

Mayor Gaynor has announced the appointment of Walter J. Kingsley, general press representative for Henry B. Harris and Jesse L. Lasky, as a member of the General Fourth of July Committee to arrange for public, patriotic celebrations and entertainments on July 4.

H. P. Hill, who has been confined in the sanitarium at Excelsior Springs, Mo., since February, with rheumatism, is now convalescent. Mr. Hill has been identified with William P. Cullen for the past six years in a business capacity.

Paul Byron, recently with Annie Russell in Gordon's Wife, played Jack Larrabee, the coach, in *The College Widow*, last week with the Hunter-Bradford Players at Hartford. This makes Mr. Byron's third week with the company.

Hattie Carmontelle was compelled to cancel her engagement to open in The Virginian with Poll's Stock company at the Jacques Theatre, Waterbury, Conn. She was called to Pittsburgh, Pa., on account of the sudden death of her niece, Mary Dempsey, who died May 26, after an illness of one week with quick consumption.

Mrs. Sol Smith left on June 1 for Athol, Mass., where she will spend the Summer with Mrs. Kingdon, mother of Frank Kingdon.

May Robson, who recently underwent an operation in Los Angeles, Cal., succumbed to a faint during Thursday's performance of *The Rejuvenation* of Aunt Mary in the Savoy Theatre, San Francisco, and the curtain was rung down. Miss Robson refused to interrupt her itinerary and on Friday evening resumed her engagement. Her season does not close till next month.

Clyde Bates and Corinne Snell have gone into vaudeville, appearing in a political sketch, entitled *His Master's Voice*, written by Walter J. Montague. Harry Driscoll has been engaged for a part in the piece.

On May 12 the suit of Isidor Lerner against Madame Tetrassini to recover \$39,000 for breach of contract was dismissed in the Appellate Division of the Supreme Court because the contract was drawn so that Lerner alone could benefit from it.

As Peggy Brian Mrs. Donald Brian made her stage debut at Parsons' Theatre, Hartford, Conn., May 22, playing the Honorable Mrs. Beaufort in Sweet Kitty Bellairs with the Hunter-Bradford Stock company.

Charles Rann Kennedy's play, *The Winterfeast*, translated into German by Frank Washburn Freund, was produced in Berlin May 14. It was not successful. The Servant in the House was produced earlier in the season at the Royal Duca Theatre, Sax-Meiningen, and was successful.

George Ober's company of Sylvan Players will give an open air performance of *Rip Van Winkle* in Grantwood, N. J., the evening of July 4.

Mrs. Katherine C. Fay, president of the Literary and Dramatic Union of New York, will be in Atlantic City during this month with her daughter, Miss Irene Ackerman.

who will give her annual course of original playalogs in Philadelphia, Cape May and the surrounding towns.

Katherine Stewart has sued J. J. Shubert to recover \$1,800 for alleged breach of contract. The suit will be tried June 12. Miss Stewart contends she was engaged for thirteen weeks at \$100 a week, but had no chance to play. Mr. Shubert denies the contract.

John Cort will produce *Jingaboo*, a farce with music, early next season. The book is by Leo Dietrichstein, lyrics by Vincent Bryan, and music by Arthur Prior. It had a preliminary try-out this season in the West.

William Morris, Inc., has leased the American Theatre to the Borough Theatre Company for a term of eighteen years at a yearly rental of \$57,000.

Edna Wallace Hopper's household effects went under the hammer May 18. Oil paintings, books, statuary and furniture sold at greatly reduced prices.

Marie Howe, who has just closed her season with Louis Mann, has signed for stock at Euclid Gardens, Cleveland, O., for the Summer.

NEW THEATRES.

E. Harry Pipe, manager of the Delmar Theatre in St. Louis, Mo., has leased a site on Olive Street for the construction of a new theatre for vaudeville and moving pictures. A fireproof structure costing \$40,000, and containing an auditorium 75 by 135 feet, will be ready in October. Transactions were carried on through the M. B. O'Reilly Realty and Investment Company.

Louisville, Ky., expects to have a hippodrome of its own at the corner of Fifth and Walnut streets. Jacob Solinger, N. Solinger and Jacob Hyman have incorporated the Hippodrome Company. Capital stock consists of 150 shares at \$100 each, and the limit of indebtedness is \$25,000.

The Harris Amusement Company, of Pittsburgh, Pa., has leased the Kaufmann property on Diamond Street for twenty-five years, at \$40,000 per annum. Eugene S. Reilly and Company negotiated the business. A \$250,000 theatre, designed by a Cincinnati architect, will be opened on Nov. 1. A handsome building is projected, with a capacity of 2,000. The Harris Company consists of John P. Harris, president; Eugene L. Connelly, vice-president, and Dennis A. Harris, all of Pittsburgh; Edward S. Kane, of Detroit. John Harris controls theatres in Detroit, Cincinnati, Philadelphia, Washington, and Wilmington.

The Cort Theatre on Ellis Street, San Francisco, will be formally opened in August, but on May 17 it saw a preliminary performance of a scene from *Romeo and Juliet* by Sothorn and Marlowe. A stage littered with carpenter's paraphernalia and an exclusive audience added special individuality to the occasion. When finished, the house will seat 2,000 persons, and will cost \$300,000. Henry I. Cobb and Henry F. Hedger are the architects, and Rex Stovel, of Toronto, is the decorator.

Thurston M. Wilcox, of Springfield, Mass., is contemplating the erection of a \$30,000 theatre in Rockville, Conn. If a sufficient number of people can be interested in the project the Connecticut city will have a new theatre.

A moving picture theatre, to cost \$30,000, will be built at Eleventh Avenue and Washington Street, Milwaukee, Wis. Edward J. Wagner will manage the theatre. John Brummer is the owner.

Cleveland, Ohio, also is to have a new moving picture and vaudeville house. It will be built at Broadway and Harvard Avenue, will cost \$75,000, will seat 1,800 persons, will be ready for occupancy by Sept. 1, and will be under the management of Salisbury and McLaughlin and Emil Haus.

THE MADRID SPECIAL NIGHTS.

The success attending "Friar's Night" has encouraged the management of the Cafe Madrid to inaugurate a series of "evenings with celebrities" on successive Sunday nights at the Cafe Madrid, on which occasions especial elaborate musical programmes and other features will be offered and vocal and appropriate souvenirs distributed. The first of these functions was known as "Alice Lloyd Night," and the date Sunday, June 4, when at least 100 notables of the theatrical and literary world were present and joined in the general welcome to the little English comedienne, who returns after a year's absence.

GREAT LAFAYETTE'S ESTATE.

Herr Alfred Neuberger, brother of the Great Lafayette, has been appointed administrator of the estate. It is reported that the illusionist left upwards of \$150,000.

GEORGIA WOLF MOVES.

Georgia Wolf to-day removed her offices from 1403 Broadway to The Playhouse, 137 West Forty-eighth Street. Miss Wolf is making many engagements for next season and the Summer through her dramatic and musical agency. Last Winter she placed a number of the children with the New Theatre management in the production of *The Blue Bird*. All professionals seeking engagements are invited to register with her at once.

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CHICAGO AMUSEMENTS

The Heart Breakers Produced—Bernhardt's Return Engagement—What Is Offered for Hot Weather Playgoers—Doings of Managers and Others—Colburn's Chat.

(Special to The Mirror.)

CHICAGO, June 5.—After letting a season pass without a production, Manager Mort H. Singer, of the Princess, brought forth *The Heart Breakers* last week at the Princess, by Messrs. Hough and Adams, the prolific writers of musical farces which Mr. Singer used to put on with steady regularity at the La Salle. *The Heart Breakers* differs in detail from all the others, but it has all of their general character. The critics have granted it considerable certainty of success, while finding fault with a good deal of it. The audience last Thursday night, after the production had been revised and trimmed some, accepted virtually all of it as good, much of it very good, and indicated with its applause that *The Heart Breakers* would win its way in all places where the Hough-Adams-Singer musical farces have found success heretofore. The music has been praised as it should have been, since it is all clever, artistic, graceful—the union of lightness and melody which musical farce music should have. Every number pleases and all get applause and encores. The writers of it are Harold Orlow and Melville Gideon, two young men who have been on the staff, I am told, of the New York music publishing house that controls the merchandising of the songs of *The Heart Breakers*. Incidentally, the production has brought to the notice of Chicagoans two of the best equipped actors for musical farce who have made our acquaintance in many seasons—Anna Wheaton and Will Phillips. Sallie Fisher and George Damerel head the company, and here again Manager Singer evinces the best taste and judgment. The title of the play refers to a club of young men who have been jilted. They will go forth and get even with feminine heart-breakers by wooing them to the kissing point, with especial intent to cause trouble for married women and fiancées. Secreted members of the club, some twitting like nightingales in the shrubbery, will appear the instant of the heart-breaking kiss, and as witnesses help bury the poor fair victim in confusion.

The club gives a party and invites a lot of pretty dears marked for slaughter, one of them a handsome married woman hardly through her honeymoon. As she enters an electric sign is flashed which announces that she is "class A." The conspirators find the task of breaking her heart hard, but they win. In two instances they lose for the "saxons," as the club members call themselves, lay themselves liable to cruelty again by failing in love. One of these young women is the daughter of a rich old gronch who tries to keep romance and fussy feminine clothes out of her life. He lets her go to the club party, but Cupid lurks about and father carries her off to his Summer home fortress in the Adirondacks, where she is in the second act. The commander of the saxons selects her for his prize and then surrenders to her attractions. By tricks a bit too simple the castle is invaded and Cupid wins the whole family. Many scenes are in the house disguised as servants or artisans. As the overguarded daughter Sallie Fisher has a pretty part, easy and sweet, with several songs of considerable beauty, well suited to her lark-like, glamorous voice. She triumphs in all of them and leaves the impression of the loveliest singer in musical farce. George Damerel is the best co-partner she has had playing opposite, and the two artists give a tone to *The Heart Breakers* that few such light productions have had. Mr. Damerel uses his pleasing voice nicely and all his acting is marked by authority, ease and grace. In comedy the cast excels with Will Phillips's funny plumber, a dash of the best sort of light comedy, which shows rare good judgment and restraint as well as an unusual natural gift. It is always refreshing to discover a comedian whose brain dominates, not his heels or his organ of speech. For similar reasons John Fogarty, whose ribbon counter bandit in *The Golden Girl* cured many a case of blues, was unusually popular as the elevator operator, the chimney sweep and the ghost pro tem. All three were relished by the audience and his lines were better than the average except the swearing climax speeches, which seemed much too rough—"You are a hell of a heartbreaker."

It is time for managers of prominence to set an improved standard with these bar-room concessions cut out. Anna Wheaton as the engaged girl has been correctly described by Percy Hammond in the *Tribune* as an elfin creature. She is class A as a musical farce stage sprite, who can sing, dance and act. Her performances are all neat, gifted, graceful and very fetching. Her dancing captured her audience completely. Harry Plicer, pairing with her through the play, showed that the male bird can hardly hope to rival such dainty flying creatures as Miss Wheaton. He got many encores and his special dancing number was repeated as many times as any number in the production. The music and the idea has much to do with this success. Octavia Brooke was handsome and gracious as the wife and James Bradbury was typically good in the role of the irritable and explosive father. John Thorne deserves praise for not overdoing the loving husband,

and Harold Heaton, the cartoonist-actor, played the soldier conventionally well. A great deal of laughter was caused by the "business" of the real \$1,200 elevator, electric, used in the first act, under the humorous guidance of Johnny Fogarty. The mirror illusion introducing beauties of history proved interesting—another excellent number which helped to raise the tone of this musical farce and add to its popular appeal. Ned Wayburn staged the play and numbers with general good taste and his usual display of skill, but it seemed that the negro melody dancing number had too much of Irish suggestion in the neat green suits and would be more effective in neat suggestion of the happy colored folk of the sunny South. The audiences have been promising and increasing. The first night there was an ovation, but neither of the authors nor the manager appeared. Mr. Wayburn was pushed on the stage.

The itinerant Friars came regally to Chicago over the only way, Chicago and Alton, in ten private cars, with two diners, and breakfasted poetically out at Willow Springs instead of in the harsh surroundings of the Union station. Then they came in, last Sunday morning, to the tall depot with a campanile on the lake shore at Twelfth Street and met the Reception Committee of the Chicago Athletic Club. Having been received, all members of the party went swimming in the athletic club pool and there the dolphins had their pictures taken. Luncheon followed, then the matinee performance at the Auditorium, the special dinner at the Stratford, the evening performance, the midnight supper and the departure for Detroit Monday morning. Manager E. J. Sullivan, of the Studenbaker, who has been detached and wandering about the country as manager of Sara Bernhardt for her tour, was back at his desk temporarily last week, when Madame Bernhardt played a return engagement of three days at the Studenbaker to a succession of crowded houses. George Ade Davis continues as acting manager. The Studenbaker is dark for the present.

Little Miss Fix-It, the Nora Bayes and Jack Norworth farce musical, seems to have fixed it all right for a Summer stay at the Chicago Opera House. The denatured "turkey trot" has captured Cook County.

It is stated that the Moore circuit of theatres, of which Edgar L. Moore, of Chicago, is treasurer and general manager, will include next season forty houses between Chicago and Philadelphia. The Moore Circuit Company has just been incorporated in New Jersey, and announcement is made that that corporation will establish its main office at Atlantic City.

John D. O'Hara, actor of the banker in *Get-Rich-Quick Wallingford*, was guest of honor at the Irish Fellowship Club's weekly luncheon at the La Salle Hotel last week. He is a Chicago Irishman and years ago, before the stage captured him, he was a member of the staff of the *Evening Journal*. In spite of his early environment, Mr. O'Hara has turned out to be a good actor and a good fellow.

Donald Robertson has gone to New York, where he will engage players to make up the co. of the Chicago Theatre Society, under whose direction a season of ten weeks of classic and modern drama is to be given at the Lyric Theatre, beginning next January.

The Lyric closed its season last Saturday, Fritz Scheff singing its swan song in *Mile. Rosita*.

Rose Stahl and her co. will give a performance of Maggie Pepper at the Illinois on Thursday afternoon, June 8, for the benefit of the sick babies cared for by the medical department of Gad's Hill Centre.

When the Grand closed, Saturday night a week ago, the thermometer indicated ninety in the shade—and then some; hence the light houses, and the determination to close. Then after the curtain was fairly down, what does the weather man do but send along cool lake winds. This kind of weather would have made heavy inroads upon the shivering crowds coming away from the amusement parks, and might have extended the season profitably of one of the fine light operas of the season, for that is what *Marriage à la Carte* was.

The Seven Sisters at Powers' and Get-Rich-Quick Wallingford at the Olympic are standing valiantly in the breach, and propose to fight it out on that line if it takes all Summer. And the people who crowd the houses to capacity nearly every performance are glad of it.

Madame Sherry was withdrawn from the Colonial Theatre Saturday night. No new attraction is announced for this week, and the house will probably have a short spell of darkness. The Red Rose, with Valeska Suratt as its star, is mentioned for Summer use at the Colonial.

The stock co. which takes possession of the Haymarket to-night will include, in addition to Jeanne Towler, Victor Sutherland, William H. Barwald, J. G. Gray, John Spearling, Mabel Waldron, and Marcella Forrest. The season will open with a revival of the play made from Elinor Glynn's notorious novel, *Three Weeks*.

When the Grand closed its season a week ago Mr. Donaghey, the representative of Liebler & Co., arose to the occasion and sent out to the newspaper clan the following an-



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nouncement: "The engagement of Miss Emmy Whelen in *Marriage à la Carte* at the Grand Opera House will end with the performance of Saturday night. She is not ill; the members of her co. are all in excellent health; she is not compelled to close because of previously made bookings elsewhere; nor has it been found impossible to extend her engagement. The fact is that the attendance this week and last has been far too small for so costly an entertainment to be continued without a great loss." George Washington would be proud of Mr. Donaghey.

Lyman H. Howe, whose travogue festival of talk and moving pictures has been entertaining Minneapolitans in the Shubert Theatre, has come to the Garrick for season. He started yesterday to give picture tours twice each day.

Acis and Galatea, the cantata by Handel, was sung at Fullerton Hall in the Art Institute Thursday evening. Clement Shaw conducted. Bertha Grinnell-Fricke was the soprano, Hugh C. Anderson the basso, Claude Sauer the tenor, and Stella Price pianist.

Jeanne Towler, who has been playing the lead in *Three Weeks* during several tours of it, is at the Haymarket with her own co. for the stock season which Colonel Roche started there Sunday. Victor Sutherland, W. H. Barwald, Jack C. Gray, John Spearling, Mabel Waldron, Marcella Forrest, and others are in the co. *Three Weeks* this week and *Sapho* next.

Trixie Frigana heads Manager Lyman B. Glover's attractive bill at the Majestic this week and the La Salle clientele will undoubtedly take occasion to welcome her all week as a result of the popularity she gained at that theatre all last season in the musical stock. Frank Tinney, Ed. Reynard, and W. A. Brady's production of the little English play, *The Suspect*, which is Raffles-like, are on the bill.

Two little plays at the Majestic last week showed that skillful, well played examples of the drama are always welcome in vaudeville. The Fire Commissioner, Harrison Armstrong's original romance of New York city government, and Broadway Love, which evidenced that the rather formidable task of writing a playlet for two, and both of them young women, may be successfully done. Interest was remarkably well maintained and Rowena Stewart and Gladys Murray played capably. The big audience voted them and their play good with a hearty round of applause. The Fire Commissioner had the advantage of capable acting by Frederick Watson in the title-role, Herbert Sears who was noticeably strong in the brief part of the preacher, Marian Day who was the pleasing ingenue, and Milton Boyle, who rushed the rushing part of the private secretary with generally good effect.

Three names to interest Chicago theatre-goers especially were on the Majestic bill last week: Cecil Lean, Florence Holbrook, and

Knox Wilson. No need to mention the long reign at the La Salle of Mr. Lean and Miss Holbrook, and Knox Wilson recalls to thousands the happy days of *The Land of Nod* at the Chicago Opera House, where his April Fool contributed much of the fun, while Mabel Barrison and William Norris contributed charm with their deft light comedy. Miss Holbrook and Mr. Lean gave their rehearsal sketch with the usual success, and Mr. Wilson gave a variation of April Fool which was decidedly funny, with instrumental trimmings which got him a great deal of applause. Willis Holt Wakefield was decidedly agreeable to the audience, and so were Elia and McKenna, two excellent singers, whose voices blended rarely well; the Arlington Four, and the International Polo Team.

Albert Shaw and Lella Phillips after their long season in the leads at the Marlowe are in New York for a stay, following a vacation at Mount Clemens.

The bills this week: McVicker's, grand opera in English, *Madame Butterfly*; Illinois, Rose Stahl in *Maggie Pepper*; Garrick, Lyman H. Howe; Olympic, Get-Rich-Quick Wallingford; Powers, Seven Sisters; Princess, Heart Breakers; Chicago Opera House, Nora Bayes and Jack Norworth in *Little Miss Fix-It*; Haymarket, stock in *Three Weeks*.

The Pink Lady, Spring Maid, Naughty Mariettes, and Follies '11 may be seen at the Colonial next season.

The Messrs. Ziegfeld, of the Chicago Musical College, announce a production of John Corbin's one-act play, *The Unbidden Guest*, at the Ziegfeld this afternoon, under the direction of J. H. Gilmour, director of the College School of Dramatic Art. Howell's Self Sacrifice also is on the bill.

The College stock theatre has closed for the season. Manager Gleason is considering an offer to conduct the theatre again next season.

Sam Mann, Conlin Steele, and Carr and the Asahi Troupe were popular on the bill at the American Music Hall last week.

J. M. Dunn has succeeded Shelly Hull as the M. P. in *Seven Sisters*.

It is alleged that the title of *The Prodigal Tar*, Fred Miller's song-play booked for production at the Cort Theatre June 23, has been changed to *On Lardboard Watch Aboy!* If it's a second Pinafore, all will be forgiven.

The forty-fourth annual commencement exercises of the Chicago Musical College will be held Saturday evening, June 17, in the Auditorium Theatre. Diamond medal winners in the various departments will appear on the musical programme, accompanied by an orchestra of sixty pieces, under the direction of Karl Reckman. More than six hundred graduates will receive their diplomas. It is a fact worthy of especial note that no other musical institution in the world ever has graduated so large a number of students as has this one.

OTIS COLBURN.

IN THE BOSTON THEATRES

Many Signs of Summer Dullness—Work of the Stock Companies—The Red Rose, Dr. De Luxe, and Other Offerings—Benton's Gossip.

(Special to The Mirror.)

Boston, June 6.—Summer vacation surely is on hand and earlier than usual and also more effectively (than usual). The Shubert is now dark, two more houses fall into line with the performances of this week, and it is only by the loss of a colt, as it were, that another was not added to the list. In addition, all the burlesque houses have ended their season and but one is open for the summer. Consequently it is easy to see how the dramatic editors of Boston have a chance to get away to Europe this summer.

Lincoln Morrison gives Boston something to talk about this week with his stock co., and it is not in the leading characters either. After getting the rights to The Chorus Lady, which has never been played in Boston except by Rose Stahl as star, he made a decided bet striking by arranging for the professional debut of Mrs. George A. Hubbard, widow of the late Mayor of Boston, who turns to the stage as a means of livelihood. She has had talent as an amateur, and has played in several productions. For Washington in Alaska and Faces being her greatest test, so that she does not find it hard work in the scene where she shows the girl Simpson, comes in the dressing room and tells about the wedding. There certainly was a great amount of curiosity about the debut to-night, and it will serve to make a notable debut for one who is an estimable lady, and, incidentally speaking, the youngest looking grandmother in Boston.

John Craig's stock co. at the Castle Square has at least its chance to give the revival of Little Lord Fauntleroy, which had been in contemplation for months. The first announcement came when The End of the Bridge was on the stage, for Henrietta McDaniell was then in the co., and she was especially suitable to the character of Cedric in appearance. Now she is back again for the revival and it was received with the greatest of interest and caused some of the elders in the audience to recall when Miss Leslie and Tommy Russell led their infantile woes in the days of the old stock co. at the Boston Museum.

Valencia Suratt has certainly made Boston talk about her engagement at the Tremont in The Red Rose, for one and all who have seen the piece declare that it is the most gorgeously colored production that has been seen here in a long time, and the expenditure upon every detail is apparent to everyone who has seen the musical comedy. Certainly the Tremont has never had a summer attraction that could compare with this in every respect, and it has served to make Miss Suratt's first engagement here notable. She is tireless and shows great versatility in all her songs and dances. Alexander Clark, John E. Hazard, Carrie Mayhew, and all the others help to make The Red Rose bloom.

Ralph Here is in the third and last week of his engagement at the Colonial in Doctor De Luxe, which has done well from the very start, but will not be permitted to have a summer season here, as the Colonial closes its doors for the year at the end of the week.

Still another attraction to end its engagement this week is The Commuters at the Park, where there has been no change of bill since the middle of February. This piece scores a run of sixteen weeks in Boston and this makes the record of the year for the city. The Park also will be dark following this engagement.

Lockport opens twice this week for The Friar's Frolic and for Sarah Bernhardt in Sister Beatrice and Jean Marie at the matinee and Madame X, night.

Consul the Great leads the bill at Keith's, and the others there are Diamond and Nelson, Frederick Brown and Meek, Leonard and Whitney, Adolph Gloss, Kate Watson, Brest Hares, and the Donlans.

At the Bowdoin Square are Jargo Giraffe and co., Boyd and Lorence, Ted and Clara Stele, Paris Brothers, Savasta Duo, and Clairmont Brothers.

Out at Norumbega Park the open air theatre has the Ploetz-Lorella Sisters, the Village Choir, Maude Brown and Bob Taylor, Frank Carman, and the Vantons.

At the Casino are Nelson, Oswald and Dorgan, Homan and Holst, Deigan, the Days, Jack O'Connell, and Jack O'Donnell.

Then the balloon girl, leads the Orpheum bill, with Frank Sisters, Floyd and Russell, Jim Reynolds, Frankie Drew, Taylor's Musical Dogs, the Fenwick Sisters, and the Fenwick Sisters.

Farago Park opens 10 for the summer. The special features there are to be Will Hill, Big Boy, the driver, Pearl Spenardi and Stella H. McDaniel, with her trained ponies.

At Astin and Stone's this week the bill includes Gaudin, James Gilbert, Frank Evans, Rita Reed, Walsh and Flynn, and the Manhattan Maids.

H. H. Crosby, dramatic critic of the "Post," says at once for Europe, so as to be there in time for the coronation. H. T. Parker, of the "Transcript," is already there.

Now J. Albert Brackett, who is the counsel for the Association of Theatre Managers of Boston and who always appears for them in matters pertaining to legislation, is going to take an avocation which he may not do the year himself. He has just bought a Sierrita, and is greatly interested in the sport.

Boston is likely to have another new theatre in the near future. If the plans can be carried through Harry Askin will have a new house in this city for his Chicago musical comedies. A site is said to be located on Bowdoin Street, not far from the Brewster and the Torrance, and there will be built a small playhouse—an small, in fact, that it will only have twelve rows of orchestra stalls.

Blindings Brothers Circus had a big week in Boston, and proved a notable circus in every way. It now leaves for a month in New England before starting across the Continent.

Howell Hanes begins his special engagement as visiting star at the Castle Square 2d with The Gentian, seemed to the memory of Nat Goodwin and Miss Goodrich—not forgetting Harry Woodruff—which has never been played in Boston. He may also do Rural Mounted, another novelty locally, although presented elsewhere.

Vincent T. Petherston, treasurer at the Hollis, still be on the staff of the Old Colony Theatre at the Temple Place branch throughout the summer vacation.

The next musical comedy that John Craig will try with his stock co. at the Castle Square will be Forty-five Minutes from Broadway, which

had its best engagement here when Fay Templeton played Mary.

Charles Miller, who has been leading man with a stock co. at Wilmington, Del., has returned to his home in Brookline, and will be there for two months vacation, although he may accept a special offer for a part of the time.

E. Y. Backus and Lillian Thurgate will go at once to their summer home at Sag Harbor, L. I., as soon as The Commuters closes at the Park this week. Pauline Duffield, of the same co., will go to her home in Connecticut.

The Kim Walts cut its stay at the Shubert shorter than was at first planned, and therefore two benefits which had been announced for this week were moved in to earlier dates. E. D. Smith, the resident manager of the Shubert and Majestic, has the big house that he deserved, proving his popularity with local players, and the next night the performance was given for the benefit of the Travelers' Fund for furnishing outtings in the country for sick babies. Both these benefits had been scheduled for the third week of the engagement.

JAY BENTON.

WASHINGTON.

The Columbia Players Very Successful—The Opera Season Extended—Other Events.

WASHINGTON, June 6.—An emphatic success was scored last week at the Columbia Theatre, when the stock co. departed from the usual dramatic offering and took up a new field of labor, comedy, with music. George M. Cohan's Forty-five Minutes from Broadway, it was a presentation remarkably enjoyable and showed the versatility of the Columbia Players. The organization was augmented by a singing contingent of twenty male and female voices of leading young stock amateurs for the choruses. A strong personal hit was made by Nina Melville of the Players, who was a most pleasing musical surprise in her assumption of the leader's chair and directing the performance during the week. The attendance tested capacity. Strongheart, William De Miller's four-act play of college life, the current week's offering. A. H. Van Buren, long associated with Robert Edison, wins sterling praise in the leading role of Soanastah. Individual successes are made by Everett Butterfield as Dick Livingston, Frederick Forrester as Frank Nelson, George M. Cohan as Buckley, head trainer; John Kline as Thorpe, Stanley James as Beards, Arthur Ritchie as the freshman, Ross Morris McHugh as Billy Saunders, Joseph Hazleton as the trainer, Josh, Kemele Melville as Mrs. Nelson, Jessie Glenning as Molly Livingston, Carrie Thatcher as Maid Weston, Nina Melville as Betty Bates, and Frances Neilson as Dorothy Nelson. Next week, Before and After.

The grand opera during the past week by the Aborn English Grand Opera co. at the National Theatre, the French of La Traviata, and the Italian of Hoffmann, divided the week and was attended by large audiences. The current week's bill includes Il Trovatore and La Boheme, which will be given four performances each. Trovatore commencing the week with Helma and Jane Abercrombie alternate at Leonora. Leonora, Basso and Leonid Samaloff as Maurice; Mildred Louise Rogers and Margaret Crawford, the two contraltos, for Aueana, the first named of these singing in last evening's performance; Harry Lockstone as the Comm. di Luna at every performance; George Shields the Ferrando, with the role of Ines sung by Eoe Fulton. La Boheme the latter part of the week, in the principal roles will enlist the services of Elena Kirnes, Bertha Spake, William U. Stewart, Eugene Battista, William U. Stewart, Salvatore Sciarretti, William Schuster, Arthur Goren and Bertrand Phoenix. The present week concludes the six weeks' original contract, but in view of the success the Aborn season continues for several weeks longer. Next week, Carmen and Martha.

The stock season at the Belasco Theatre with The Vagabonds has not been overly successful in attendance since the season's commencement, although the co. is an excellent one and the presentation completely satisfactory. Old Heidelberg, last week's presentation, was a most enjoyable performance. The Christian, this week's attractive bill, is given a most pretentious production with new scenic investment by Artist Duffey, and the co.'s enlargement for the fulfilling of the minor roles commencing at attendance this is very large. Henry Mortimer, who was the Columbia Theatre's leading man for three weeks, makes his first appearance with The Vagabonds as leading man, presenting a much praised performance of the role of John Storm. The well selected arrangement presents with pleasing success Margaret Snow in the part of Glory Quaye. Fuller Melish as Archdeacon Wealthy, Osborne Lord as Horatio Drake, Emmett C. King as Lord Robert Ure, William Robertson as Lord Storm, John Hoffmann as Father Lammung, Mrs. Stanhope Wheatcroft as Mrs. Callender, Gertrude Au-sarde as Betty, Henrietta Goodwin as Lorry, and Florence Huntington as Polly Love. Next week, The Lottery Man.

John McMahon, who is enjoying his summer in Washington as the publicity promoter for Glen Echo, will be one of John Curt's first lieutenants to command the Western The Gamblers' first tour to the Pacific Coast, commencing early in September. The First Regiment Band, under the conductorship of Joseph B. Caldwell, rendered an excellent program. The season at the Garret Theatre closed Saturday night with L. Lawrence Weber's Parisian Widows, after a season of continued weekly success. The house after a complete rehabilitation reopens early in August.

Fred of the Aborn's reliable director, after several weeks of business direction back and forth, is now located for the summer season in charge of the co. appearing at the National Theatre, in this city.

Emmett C. King, of The Vagabonds, is a successful mainline writer as well as an actor. Articles from his pen have appeared in *Nation's* and *Collier's* in stories that concerned the stage.

The Casino vaudeville bill presents the return of a former week's big hit, Ratan and his sons Birdie, the Monarch Comedy, Geo. Trip, Ed. and Della White, O'Boyle and Bradi, Belle Dixon. For the last half of the week, No-nagah-Lanah co., George Gardner, Halston Hops, Tordal Family, and Olga Marlowe.

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IN THE
SPRING MAID

From the German of Wilhelm and Wilhelm, by H. E. and R. B. Smith. Made by H. Reinhardt.

Mrs. Nelson Wheatcroft, a most prominent directing member of The Vagabond stock co., once supported the noted Irish tragedian, Barry Sullivan, on his first American tour. As Adeline Stanhope she was a favorite star in England before visiting this country.

Frederick Forrester is a most valuable member of the Columbia Players. His impersonation of every character assigned him, however difficult, stands out in bold relief of character type. Forrester has become a solid favorite.

JOHN T. WARDE.

VAUDEVILLE.

The bills at the various vaudeville houses last week were:

FIFTH AVENUE.—Lolo, Barnes and Crawford, Cook and Lorens, Joe Jackson, Elida Morris, Musical Orans, Melody Monarchs, the Four Bards.

COLONIAL.—Henry Miller and company in a one-act playlet, Frederic La Maitre, by Clyde Pith; Olive Brincoe, Aurora Troupe, Howard, Aaron Scott and Henry Keene, Fields and Lewis, Hal Merritt, La Toy Brothers, Wilfred Clarke and company in What Will Happen Next?

HAMMAMET'S.—Edna Fox, Helen G. Wyden, The Devil, Servant and Man, Percy Knight, Sam Curtis and company, Ward and Curran, Snyder and Buckler, Max Hart's Six Stoppers, Henry Pink, Luciano Locca, Four Solis Brothers, Valentine and Bell, Asaki Brothers, the Walt Trio, Brady and Kenney, Rame and James.

ALHAMBRA.—Four Mortons, Howard and Howard, Nigolito Brothers, Rice, Sully and Scott, Paul Armstrong's Romance of the Underworld, Klein Brothers and Sibil Brennan, Edward Morton, Musical Spillers.

NEW HAVEN.—Truly Shattuck, Montgomery and Moore, Felix and Calie, Lottie Gilson, Harry Tighe and his Colleagues, Marshall Montgomery, Bowman Brothers, Weston, Fields and Carroll, Chester's Canine de Luxe, Eugene Trio, Robert Hargrove, Octette, the Kelltons.

The current week's bills are:
HAMMAMET'S.—Truly Shattuck, Bert Levy, Nellie Baker, Pianophilend Minstrels, Three Kelltons, Marshall Montgomery, Oreling Auroras, Barnes and Crawford, Four Bards, Boxing Kangaroo, Roberts' Cats and Dogs, Pedersen Brothers.

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The Engagement of "EVERYWOMAN" at the Lyric Theatre will continue throughout the summer

ers, Deiro, Charlotte St. Elmo, Ioleen Sisters, Johnson and Walker.

FIFTH AVENUE.—Montgomery and Moore, Ryan and Richmond, Chryseide Dars, Haviland and Thornton, Aerial Smith, Rembrandt, Exposition Four, Lolo.

HAMMAMET'S.—Odiva, Fox and Millership Sisters, Morton and Moore, Donovan and Arnold, Four Solis Brothers, Stewart and Marshall, Brown and Mills, Lambert and Williams, Comic Valentines.

BRIGHTON THEATRE.—Four Mortons, Rooney and Bent, Wright and Dietrich, "Those French Girls," Snyder and Buckler, Dave Ferguson, Strength Brothers, Marcus and Gattelle.

COLONIAL.—Lillian Russell, Jack Wilson Trio, Julius Tannen, Bell Family, Ed Biondell and company, Kallmar and Brown, Rosow Mideets, Paul LaCroix, Sharp and Wilks.

ALHAMBRA.—Andrew Mack, Charles E. Evans and company, Frank Morrell, McKay and Cantwell, Kirksmith Sisters, Tom Linton and Jungle Girls, Sue Smith, Zeno, Jordan and Zeno, La Toy Brothers.

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LISLE LEIGH'S STUDENTS.

Lisle Leigh, who has the past season successfully established a dramatic school in Providence, R. I., gave her first students' performance on May 19 last at the Talma Theatre in that city.

Four one-act plays were presented by pupils, and a number of professionals were present in the well filled house. A smooth entertainment, well presented by the students, won hearty applause, and the result of careful preparation and study was shown in the work of the young women and men who took part in the matinee.

A number of the students will be utilized in the local stock company this summer where the regular organization is augmented.

PHILADELPHIA.

All But One of the Regular Houses Closed for the Summer—The Friars' Frolic.

PHILADELPHIA, June 6.—Ben Greet Players being here and the visit of the Friars enlivened the Quaker City slightly last week. The old "blue laws" which have existed in Pennsylvania since the eighteenth century, will prevent a real Summer season in this city with roof-garden offerings. The city ordinances forbid charging admission at any place where intoxicating liquor is served, so no matter how much the frequenters of a roof-garden would like to watch a performance while slowly imbibing a mint julep or a cherry highball, he cannot have both desires satisfied at once.

Most of the regular theatres have been given over for the Summer to motion pictures of an amusing and instructive nature, with the exception of the stock ex. at the Chestnut Street Theatre, and any one seeking amusement will have to be satisfied with vaudeville or else take a trolley ride to one of the many amusement parks.

Breaking of amusement places, don't forget Woodside Park. It certainly has its thrills, and, according to Allen Neumann and Ethel Berg, who took in the "sights" there last week, shames any one who calls Philadelphia slow. There have been many innovations since last season, and at present Carlyle's Band is another attraction. James W. Pearce has installed a kias-kross that is also causing a great deal of excitement.

Willow Grove is the same old place as ever, with a number of new amusements added. Ohlmeyer's Coronado Band is playing there for the next two weeks.

The Friars came, saw, captured and departed from this burgh on Memorial Day afternoon. Although it was a trifle hot, the galaxy of stars succeeded in crowding the house and not a soul went away disappointed. Give your Frolics more frequently. Friendly Friars, Philadelphians like 'em.

Ben Greet and his outdoor players are here once more, just as popular as ever. They are playing a Shakespearean repertoire, which includes A Midsummer Night's Dream, Merry Wives of Windsor, As You Like It, and Winter. Besides Ben Greet, the co. includes Ruth Vivian, Phyllis Schuyler, George Vivian, C. Seymour Vivian, Harry Calvert, Mayne Linton, Thomas E. Louden, Frank McKintie, Thomas Clarke, Elizabeth Patterson, Elizabeth Valentine, Chester Barnett, Dallas Anderson, Redmond Flood, Grace H. Mills, and Irene Bevan. The plays were staged effectively in the Botanical Gardens of the University of Pennsylvania.

Last week's bill at Keith's included a quintette of old soldier soldiers from the Hampton, Va., home, an artistic novelty contributed by the Hawaiian Trio besides several fairly good playlets, and a number of the usual vaudeville numbers.

The Orpheum Players last week gave a splendid production of one of Sol Smith Russell's successes, entitled Peaceful Valley. Howard Hanson taking in the leading role. This week the bill of the Orpheum Players is The Builder of Bridges, one of Kyle Belieu's successful plays, written by the English dramatist, Alfred Sutro. The feature number of this week's bill at the William Penn is Shooting Stars, with Nora Mendia and Gertrude Moulton. The music was composed and arranged by Al. Von Tilzer, and is the kind of melody which is most popular. The other numbers are all headliners, and are as diversified as they are interesting.

J. SOLIS-COHEN, JR.

HOBOKEN.

Harry Beckman's First Efforts Applauded—Moving Day for Stock Companies.

The Corse Payton Stock co. presented A Gentleman from Mississippi May 22-27. Harry B. McKee as Senator Langdon scored, giving a delightful portrait of the gentlemanly Southerner. Samuel B. Hardy as Bud, entered into the spirit of the character and won out. Frank Armstrong as Senator Peabody gave a fine impersonation of the man of the people. John Gray, as usual, was excellent as Randolph Langdon. Louis Gordon doubled in two small parts and was very acceptable. T. Irving Southard, William J. Townsend, Gordon Burd, and Bobby Livingston handled their small parts well. The newcomer was Harry Beckman as Bell Boy. This is Harry's first appearance upon any stage, and he seemed perfectly at home and scored. Florence Gear was charming as Hope Langdon. Elsie Scott delighted as Caroline Langdon. Betty Bacon excellent as Amelia Butterworth. Elizabeth Bathurst as Mrs. Spanzier gave a breezy and fine impersonation of the Washington society woman.

For the closing of the Payton co. presented Three Weeks, which proved to be a great draw. The card: crowded houses at nearly every performance. Florence Gear as the beautiful Queen was excellent. Sam B. Hardy scored as Paul. Others in the cast were: Betty Bacon, Elsie Scott, John Gray, Bobby Livingston, Louis Gordon. This closes a forty weeks' engagement of the Payton co., which has proved highly successful; most of the members go to Brooklyn, opening at the New Shubert Theatre 5 in Man on the Box.

The Vale Stock co. presented The Third Degree at the Empire Theatre 22-28 to crowded houses. Louise Vale was most suitably casted as Anna, and gave a wonderful performance. Grace Frier played Mrs. Howard Jeffries. Dr. Cecil Kingston was excellent as Howard Jeffries. Sr. Pedro de Cordoba gave a fine portrait of Howard Jeffries, Jr. Kenneth Davison played the small role of Robert Underwood very well. Others in the cast, who helped to make a splendid performance, were: Robert Reis, Gideon Burton, Jack Daley, William Swayne, Harrier Gilmore, and Henry Hener. Social mention should be made of the excellent work done by James Seely as Richard Brewster, in voice, appearance and mannerisms. Mr. Seely was perfect, having played this role on the road. He gave a finished and delightful portrayal of the lawyer. The Wolf 29-3 to crowded houses.

June 5 is moving day in Hoboken. The Corse Payton co. moves over to Brooklyn, and the Vale Stock co. moves to the Gayety Theatre, adding to their already strong force a few of the Payton members. Leah Kleinsch will be the opening bill. Matinee Monday, Wednesday, and Saturday only, instead of daily. John Gray (our Johnnie) closed with the Payton co. after forty weeks, leaving many friends and admirers. It is hoped "Johnnie" will return.

Betty Bacon leaves for her ranch in California 5, although Miss Bacon has been with the Payton co. but a few weeks; she, too, has made many friends.

Elizabeth Bathurst does not move with Payton co., but remains at the Gayety with the Vale co. Miss Bathurst has played over a year in Hoboken, and it looks as though they want her to remain another year.

NEWARK.

Payton's Stock Company Said to Be "Best Ever"—The City Seen Here for First Time.

Four weeks ago it was "Hello Audience!" and now it is "Hello Payton!" They are not only packing them at the Newark Theatre, but turning them away at every performance. The Corse Payton Stock company presented The Girl from the Golden West May 22-27. The co. surpassed the best of its efforts since the beginning of its engagements, a few weeks ago, and it is safe to say no stock co. appearing here within a decade has equaled this one in general efficiency. Much credit is due T. N. Hedron for his stage direction, as it showed in every detail. As The Girl, Mabel Brownell strengthened the fine impression made by her portrayal of Sidney Rosemore in The Lion and the Mouse last week. Miss Brownell is an emotional actress of more than ordinary resources, and has won the hearts of the Newarkers. She is pretty and enters into the characters with whole heart and soul. Eugene Frasier's impersonation of Jack Rance is admirable in make-up and commendable for the artistic restraint with which he curbs the feeling of the rambling. He gave a finished performance. Clifford Stork made his local debut as leading man and played Johnson in a most artistic manner. In voice and appearance he is excellent. Anna Layng played the thankless role of Wowkie, the squaw, very cleverly and merges her identity so fully into the character that one cannot realize she is Miss Layng. Harry B. Roche as Sonora made that role stand out. Ben Wilson was excellent as Trinidad Joe. Raymond Capp carried the comedy on his shoulders as The Sidney Duck and did it well. Edward Farrell scored as Nick, his breezy, free and easy manner was just as one would expect in the West. Mr. Farrell is a valuable member of the Payton forces. Others in the cast were B. J. Robinson, Daniel Haverly, Samuel K. Fried, Frank Payton, Thomas A. Hearn, Daniel Ryan, Robert J. Lance, Harry Butler, Charles Williams, Harry Cook, Jack Abrams, C. M. Hendricks, and Leon Easton.

The City was given for the first time in Newark by the Payton co. May 25. The general performance was far above the standing in dramatic and artistic excellence. Every member of the co. was most suitably casted. As the drug-weakened Hancock, Eugene Frasier's portrayal was a piece of fine acting. Mr. Frasier possesses imagination and the art needed to bring out whatever character he undertakes to portray. After three weeks of very strenuous roles, his voice gave out Wednesday night, and the services of M. J. Briggs were secured. Mr. Briggs finished out the week, giving wonderful performance and scored heavily. Mr. Frasier returns to the cast 5 in The Heart of Maryland. As young Rand, Clifford Stork added to his popularity and fixed himself more firmly in the regard of his many admirers. For Mr. Stork has become a favorite. His work is finished and indicates good schooling. Harry B. Roche as George Rand, Sr., scored. Ben Wilson as Albert Vorheers gave a performance such as is seldom seen. Raymond Capp as the husband was excellent. Edward Farrell as Fote was good. Fannie Goode as Mrs. Rand was motherly and brought out the character as was intended. Anna Layng as the worldly sister added much to the success of the performance. Miss Layng seems to know just how to play whatever part is assigned her and does it well. Jessie McAllister's impersonation of Cicely was excellent. It is almost impossible to secure seats after Monday of each week. The Heart of Maryland 5, then comes The Blue Mouse.

Beatrice Ingram headed a fine bill at Proctor's Theatre 29-3, presenting Contentment, which scored. Others on the programme were Nettie Knise, Harry La Mott, Flo La Mont, Charles and Fanny Van, Ed. Blondell and co., Frank Raymond, Edith Raymond, Harry Fox, and the Millership Sisters were booked, but failed to appear.

The Aborn Opera co. open their season at the Olympic Park 5 in The Red Mill. The advance sale is large. GEORGE S. APPLEGATE.

MINNEAPOLIS.

Frederick Wards at the Lyric—Lee Baker Seen in The Bachelor—Personal Mention.

The principal theatrical event of the week was Frederick Wards' appearance in Julius Caesar at the Lyric May 28-3.

The Bachelor was a happy choice at the Shubert. Lee Baker was the Bachelor and Ida O'Day had the role played by Ruth Maycliffe. Others in the cast were Louise Farnum, Frances McLeod, Bert Walter, Corbett Morris, and George Baldwin. Next week, The Dollar Mark, with Edith Evelyn, who has been enjoying a week's vacation, will be the choice.

The closing bill at the Orpheum brought quite the best playlet of the year, Emma Dunn in Baby offering an impersonation of wonderful charm and wistful pathos. She was well supported by John Stokes and Helen Lindroth. Grace Gibson in The Duchess scored heavily as the headliner at the Unique.

The second week of musical stock at the Gayety was devoted to The Whirl-I-Gig, with Swedish dancers as an added attraction. CARLTON W. MILES.

ST. LOUIS.

Praise for Joseph Sheehan and Company—Sophie Brandt Pleased Many.

Garmon was well presented by the Joseph Sheehan Opera co. at the Shubert May 29-3. The work of the entire co. is to be commended. The Friars' Frolic was the event of the week at the Olympic.

Sophie Brandt and co. pleased large audiences in Princeton, Ohio 29-3 at Delmar's. The Gay Musician 5-10.

At the Suburban, Amelia Bingham and a strong supporting co. was seen in The Triumph of An Empress 29-3 to well-pleased audiences. The engagement is for five weeks. Wildfire 5-10.

The Wildcat Jockey Stock co. was seen in The Lion and the Mouse 29-3 at West End Heights and was well attended. The Squaw Man 5-10.

Bonita was the headliner at Forest Park Highlands 29-3.

Barum and Bailey's Circus, under canvas, 29-3, drew enormous patronage and pleased, as usual.

CLEVELAND.

The Friars Royally Welcomed—Love Tales of Hoffman at the Colonial.

The Friars captured the town 1 and were welcomed by Director Hogan in the absence of the Mayor and presented with the key to the city, after which they were entertained in va-

Portable Stage-Plugging Box

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Lined with asbestos, minimizing fire risk.

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rious ways by numerous friends, and in the evening they in turn entertained a capacity house at the Rockland Avenue Opera House, giving the best all around performance seen this season, and they will be welcomed by as large an audience at their next appearance. Sarah Bernhardt will be seen in a farewell performance 5. The Sheehan Opera company will open a three weeks' engagement at the Colonial Theatre 5 with The Love Tales of Hoffman. Iika Marie Diehl's Stock company presented The Belle of Richmond at the Lyceum Theatre 29-3. The Holden company presented a double bill at the Cleveland Theatre 29-3, Tempest and Sunshine the first half, and Dr. Jekyll and Mr. Hyde the last half. WILLIAM CARSTON.

LETTER LIST.

WOMEN

Adams, Leslie, Mary Asquith, Margaret Adair, Dorothy Auerbach, Edna Adams, Mabel Arsell, Mrs. Leo, May Beban, Emeralda Blosser, Eugene Reeser, Jane Bridges, Alice Barbour, Isa Barnes, Jessie Busby, J. Barbon, Virginia Banks. Crossman, Lillian, Edith Clines, Ethel Clifton, Mabel Charlebois, Louise Clay, Marjorie Corliss, Una Chadwick, C. Carry, Marjorie Corliss, Downs, Elmer, May Donohue, Blanche Douglas, Margaret Dale, Della Dohan. Eaton, Olive, Paula Edwards, Lois Espey, Kathleen Erroll. Fernley, Jane, Beverly Francis, Virginia Francis, Beulah Freeman, Katharine Florence. Gerard, May, Edith Graham, Maude Gray, Jessie Griswold, Joe Gibson. Holt, Blanch, Ethel Hunt, Minnie Higgins, Maybelle Hawthorne, Christina Hilton, Lucia Hartford, Selma Herman, Marion Hestings, Marie Harris, Almorah Hallam. Irven, Edith. Jacques, Mabel, Justine Johnson, Katherine Jamison. Kelly, Alice, Virginia Kendall, Grace Kimbal, Leonard, Marion, Minnie Lee, Irma La Pierre, Nellie Lindroth, Mary Lewis, Ruby Lindsay.

Helen Lenson, Ines Lyman, Warda Lamont, Lucille La Verne. Marshall, Edna, Florence Miles, Louise Mayers, Betty May, Grace Merritt, Thais Magrana, Kate Monahan, Louise McMillen. Von, Mrs. O'Madigan, Isabel, Dorence Odell. Phillips, Etta, Clara Pauler. Regan, Eva, Georgia Russell, Lila Russell. Serra, Bonnie, Mary Smith, Fern Shriner. Taylor, Mrs., Grace Thurston. Ullie, Dona. Vokes, May, Elia Von Luba. Washburne, Blinn, Bertha Whelan. MEN. August, Edwin, Billie Atkinson. Beck, Walter, O. H. Bandy, D. E. Bean, Leo Berg, Royal Byron. Collins, Harold, S. Cairns, Billy Chamo, Richard Crolius, John Chas. Denrobin, L. Fred Darling, DeForest Dawley, Francis, Ernest, Stuart Fox, Maecia Furres. Glendon, J., Sally Guard, Robt. Ganthony, Donald Groom, Ernest Greenberger. Healy, E., Arthur Harter, Eddie Hayd, Frank Harris. Imson, Burt, H. Irving. Jackel, John, J. Johnston, Chas. Jackson. Kendall, Edwin, Percy Kilbride. Leach, Geo., Martin Lynch, Charles Lum, Charles Lindholm, Alf Liver, Charles Lloyd, Jack Leslie. Moore, John, Fred Marvin, Chas. Miller, Frank Murtha, Robt. Millikin, Wm. Millman, James Mullin, James McGuire, Harry Mainhall, Billie May, Sidney McCordy. Numa, Wayne, John Newmayer, George Nathanson. Owens, Arnold. Powers, Eugene. Raymond, Geo., Ralph Ramsey, Andrew Robson, John Raffels, Joseph Roberts. Standing, Jack, Frank Sheehy, Joseph Schoenfeldt, R. Statton, Karl Schultz, James Sullivan, Frank Shea, Wm. Shervan. Thrashers, Arthur, Fred Thorne, Richard Thompson, Gus Tapley, C. S. Turner, R. Tomsie, Long, Trozier, Edwin Trevor, Chas. Taylor. Wilson, Chas., Arthur Ward, Geo. Wilson, M. Webb.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—MAJESTIC (W. K. Brown): *Madame Polka* co. in *The Lost Trail* May 20-22; very satisfactory performance, to large house entire week. Same co. 20-23.

CALIFORNIA.

SAN FRANCISCO.

John Drew Pleased Columbia Patrons—Alcator
Stock to Present The House Next Door.

John Drew appeared at the Columbia May 22 in a delightful comedy, entitled *Smith*, and with him were Mary Boland and Isabel Iyng. Both of whom rendered superior support. The rest of the cast consisted of Morton Selten, Hassard Stuart, Lewis Casson, Sybil Thorndike, and Jane Laurie. After Mr. Drew will come Billie Burke. At the Alcazar Sydney Ayres made a great success in the play of *Sherlock Holmes*, which attracted furnished thrills and entertainment 22. The place was perfectly staged and presented by the Alcazar. *Smith* was the next offering will be *The House Next Door*, which will be the first presentation in San Francisco.

The favor is having quite a large run again with the classic presentations by Sothorn and Marlowe. *Smith* matinee is the order of the week. This is the second and last week of the stage who have proven successful. May Robson will be the next luminary, in *The Rejuvenation of Aunt Mary*.

The Princess is to be used as a motion picture house, the Garrick being one and running the usual business with two numbers of vaudeville and a ladies' orchestra.

The Orpheum is attracting as usual, the Emmerson likewise, while the Wigwam people are still banking the weekly surplus.

Mary Gardner on her arrival at the depot 21, where met by Joe Hedding, the author of *Nation*, immediately ran to him and kissed him twice.

The next day, 22, she sang to a crowded house at the Scottish Rite Hall, under management of Will Greenbaum. She will sing 24 and 26.

At the Columbia, matinee, 20, the united Stock and benefit was given, and Nance O'Neill, Mr. Cartwright, Julia Dean, Douglas Peterson, Elmer Deater, Oscar Eagle, Alfred Hickman were in the third act of *The Lily*. Harry Corson and Margaret Owen Dale made their first appearance here in two years with their one-act comedy, *House Divided*. Others who lent their talents were Arthur Barrett, James Lichter, and Tom Waters, and the Primrose Musical Trio.

The New Court Theatre that was to be the Morris vaudeville house, on Ellis Street, near Market, was dedicated 19 by Sothorn and Marlowe. It is a beautiful little house of 300 seats.

The house will receive a further dedication when the structure is completed. It will cost \$500,000, and will hold 3,000 people.

Therese Hall is acting as a hotel clerk in the St. James, on Van Ness, where most of the theatrical folk stop. A. T. BARNETT.

LOS ANGELES.

Agnes Cain-Brown Heard From—Margaret Mayo's New Play in Rehearsal.

A packed house of social and musical leaders greeted the House of Comic Opera co. at the Majestic on the opening night, May 22, and were more than enthusiastic in their bestowal of praise on this clever little co., which comes direct from the Idora Park, in Oakland, to fill a summer's engagement at this theatre, and will present many of the up-to-date operas, about 15 in all. The chorus seems to be well trained and can sing, and the principals are more than satisfactory. As prima donna Mrs. Harry Girard, who is known on the stage as Agnes Cain-Brown, won a veritable triumph in the role of *El Fi*, and was given a large number of curtain calls on the opening night and showed with a profusion of flowers. Mrs. Girard is a great favorite here socially as well as musically, and her extended experience on the stage has more than doubled her popularity. As *El Fi* she left nothing to be desired. Among the principals are to be found Arthur Deane, who will fill the role of *De Count*; Carl Gant-vort, who gallantly portrayed Captain Bienne; and as Hiram Bent, the American millionaire; James McIlhenny brought down the house. Gant-vort, the artist, fell into the clever hands of Thomas Tupper. Among the women, Leila Miller, Leila Stone, and Alleen Flavan were all cleverly cast. A final comment to all of these principals is that they have good voices, and we wish success to this co. and anticipate that they will be well patronized.

The Arab is still very popular in its second week at the Burbank Theatre, and business is still at the top mark. This is really an unusual play, and the personal work of Edgar Selwyn, the author, who is cast as the Dragoon, demands the highest commendation. It is wisdom that one sees the author cast in his own play, and when such is the fact the role necessarily must be interpreted, as the author had conceived it during the period of dramatization. The action of the play is presumed to take place in a Syrian village, and the first act shows the various houses full of soldiers, Syrians, Arabs, etc., all in their native garb. Preparations are going on swiftly for the production by Mrs. Selwyn's (Margaret Mayo's) new play, *The First Mrs. Selwyn* is personally conducting the rehearsal, and again her husband will play the leading male role.

At the Mason Opera House 22-27 very satisfactory attendance has witnessed *The Lily*, with Nance O'Neill and Charles Cartwright taking the principal roles, and with the famous Belasco co. giving excellent support. This is a clever dramatic organization, and their production is all that might be wished. The advanced sale of seats for Billie Burke in her comedy hit, *Mrs. Dot*, is extremely large, as also will be the case for the coming engagement of John Drew, which begins on May 24 at the Los Angeles Lodge. No. 85, T. M. A. celebrated the occupation of its new quarters by giving a theatrical grand ball, at which nearly all of the profession in the city was present. The affair was a grand success and extremely given.

Myrtle Dingwall, one of the most popular and clever of the Hartman co., now playing at the Grand Opera House, will return, resuming her former position with the co. 28, at which time

will be given the first production, by a stock organization, of *A Stubborn Cinderella*. Miss Dingwall is a great favorite with local theatre-goers, and her return will be a moment of hearty welcome.

The laughing hit, *The Dictator*, has reached the Belasco Theatre every night 22-25. Lewis S. Stone and his supporting co. made much of this piece, and it seemed to fit par excellence. At least that seems to be the testimony of the immense audiences. Next week, Nat Goodwin's old success, *The Genius*, will be the bill.

Charles Damerel, a well-known Eastern director of musical plays, has been engaged by the Ferris Hartman co. to direct the production of their Summer productions.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. Campbell): *Old Homestead* May 20, 21; fine production; good attendance; scenic effects very realistic and co. capable. Nance O'Neill in *The Lily* 21-2. **LIBERTY** (H. W. Bishop): *Blanche's Players* presented Mary Jane's Pa 22-23; production very satisfactory; business exceptionally good. **EDWARDS (Edwards) in leading role very good. His performance was beyond all criticism. Arizona 20-4. **ITEMS**: Elizabeth Stewart, leading woman at the Liberty Theatre, will sever her connection with Bishop's Players 28. **ITEMS**: *Smith* will commence a six weeks' engagement at the Liberty 5, opening in Merely Mary Ann. *Isabelle Fletcher* will follow July 20. **PAT CONWAY'S** Band is the current attraction at Idora Park, and is proving a great drawing card. The Orpheum has an exceptionally good bill this week and capacity houses prevail. **SAM** Culp and **MARY** Martin and **LARRY** Dooley are the headliners. **MARY** Garden gave a concert at the Liberty 23, and scored a great artistic triumph. The house was well filled.**

SAN JOSE.—VICTORY (F. A. Giesse): *Victory Musical Comedy* co. in *The Prince and the Baron* May 22-3. **THEATRE JOSE** (H. Nicholl): *Joe Stock* co. in *The Thief* 21-27; splendid production, to good business; honors evenly divided between Myrtle Vane and Lee Miller. **S. J. H. S. ASSEMBLY HALL**: *Peppito Ariola* delighted two large audiences 22. **GARDEN** (A. A. Green): *Vanderbilt* 27, 28.

MARYVILLE.—THEATRE (Frank C. Atkins): *May Robson* in *The Rejuvenation of Aunt Mary* May 25; fair house, owing to the Moose Carnival; performance delighted and made up in enthusiasm what was lacking in numbers.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): *May Robson* in *The Rejuvenation of Aunt Mary* May 24 to fair business; pleased. *The Old Homestead* 24, 25. *The Lily* 26.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): *Charles* in *Isabelle* is making his role of *Isabelle* the big hit of *The Blue Mouse* May 20-5, outshining even the excellent work of Jane Tyrrell as *Pawlette* and John Lee as *Hollett*; John Junior, as the dramatist-lover, came in for warm applause. *Forty-Five Minutes from Broadway* 19 will leave the theatre to the cast of *Jessie Pringle*, whose character work was a feature of several former seasons. *Margaret Lawrence*, another old favorite, is coming soon. **WILLIAM P. HOPKINS.**

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray): *J. M. E. Club* Minstrels May 20; made a most creditable showing, enlisting large house. *Charles* in *Isabelle* 30 presented *A Happy Pair* and *The Open Gate*, to a delighted audience. *Julian Jordan's* Patriotic Festival 5. *What Happened to Jones* will be put on by Mr. and Mrs. Ramsey Wallace, recently with Poli's (Norwich) Stock co.

STAMFORD.—ALHAMBRA (Frank Hogan): *The Forbes Stock* co. May 20-3; presented *Arrah-Na-Pogue*, to light business; special features were the singing of Gus Forbes, who is evidently after Andrew Mack's laurels, and the dancing of Corinne Morrison and Evelyn Watson. *Fifty Miles from Boston* 5-10.

MERIDEN.—POLI'S (Thomas Kirby): *Poli's Stock* co. in *The Blue Mouse* May 22-27 to large and well pleased audiences. *The Great Divide* 29-5.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delehanty): *Wolfe Stock* co. in *Quincy Adams Sawyer* May 26-8; gave entire satisfaction, and the various roles were capably handled. Talk of New York 4-10. **BIJOU** (Oons and Golder): *Park*. **ORPHEUM** (O. A. Leach, Jr.): *Fred Singer* and co. headliners; *Waters* and *Little*, *Felber* and *Small*, *Ed Gerken*, *Boydell* *Dio* 28-5. *Barnes* and *King*, *Adair* and *Henney*, *Jeanette Dupre*, *George Hillman*, *Shatkinell* 4-10. **MAJESTIC** (A. B. Hoyt): *O. L. Fultz*, *Terre* and *Frank*, *C. H. De Vaux* and co., *Boulevard* 20. *Waters* 20. **GRAND IMPERIAL SAVOY AND MIRROR**: *Pictures*, to capacity. **ASTOR**, **PHOENIX** and **DREAM**: *Drawing well*.

IDAHO.

BOISE CITY.—FINNEY (Walter Mendenhall): *Paul Gilmore* May 29, 30. *Old Homestead* 12. **ORPHEUM** (Finn and Shaw): *Team work* and *entertainment* pictures; business good. **IDLE HOUR**, **BIJOU**, and **LYRIC**: All showing good films and doing well. **NEW ROSE** (W. F. Bonner): *Draws well* and will feature *Panama Canal* 29-3. **ITEMS**: *Biggest* made co. *Shirley* over *Waters* and *Little*, *Felber* and *Small*. *The Isis* has been removed; gallery added and house extended thirty feet back; will reopen *Decoration Day*. *Sells-Floto Circus* is due same day. City will be crowded. Weather clear and full of sunshine. Nights cold; no ice cream weather yet.

ILLINOIS.

ALTON.—AIRDOME (W. M. Sauvage): *Summer season* opened May 21, to good business; two performances, with vaudeville and pictures, will be given this season, being a continuance of the policy which proved successful last year. *Airdome* has been redecorated and equipped with new stage settings and presents

a neat and attractive appearance. May 24 was benefit for local B. F. O. E. Lodge and all delegates to the annual State convention, which was held at Alton 23-25, were guests of the local lodge at a special performance that night. S. H. O. sign displayed before doors opened.

PRINCETON (J. J. Bailey): A new vaudeville and picture house opened 22, located on Second Street, between Weigler and Ridge streets, and has capacity for about 600. Theatre is claimed to be fireproof and has eight exits, equipped with all modern conveniences. Manager Bailey is the superintendent of the Hapgood Flaw Company at Alton, and while the management of the Princess is his first venture in the theatrical field, he feels sure that success will knock at the door of the new Princess.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): *Mrs. Flint* (hypnotist) May 14-20; excellent business; two last performances cancelled account of Mrs. Flint's illness. **GERMAN THEATRE** co. 21 closed season. **ORPHEUM** (Frank Rayman): *Clinton Lloyd* and co., *Dick Orellus* and co., *Hyman Meyer*, *Bob White*, *Three Nevares*, *Shubert Musical Trio*, *Tennis Three*; fine business, despite warm weather, 23-25. **LYCUM** (Felix Greenberg): *W. F. News*, *Jimmy Short*, the *Longworths*, *Weston* and *Raymond*, *Vivian Langton* and co.; excellent business. **AL. FRESNO PARK** (Probia): *Dou's Dog* and *Pony Shows* 22, 23 pleased good business.

DIXON.—OPERA THEATRE (Starin and Baker): *Martin's U. T. C.* May 24 presented with big co., in well pleased capacity business. **FAMILY** (Eastman): *Attractive* vaudeville and pleasing motion pictures pleased good business 22-27. **PRINCESS** (Blothower and Haas): *Pleasing* motion pictures and illustrated songs to good business 22-27.

MARION.—OPERA HOUSE (E. E. Clark): *Quihane's Comedians* in repertoire May 15-20. *A Country Kid* 23 (local) pleased S. H. O. **HOLAND** (C. F. Roland): *Melville Hamilton* Comedy co. and *Clark Sisters* 25-28; good performances and business. **UNDER CANVAS**: *Dou's Dog* and *Pony Shows* 22, 23 pleased good business.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): *The Winifred St. Claire* co. opened May 20 for a two weeks' engagement, playing two performances daily with a change of bill nightly. *The Cutest Girl in Town*, *Marching Through Georgia*, *The Matchmaker*, *The Show Girl*, *The Lost Trail* 20-3; good co. and business.

TREATOR.—PLUMB OPERA HOUSE (J. K. Williams): *The Milwaukee German Players* in *Der Jungfernde* May 25; fair sized but highly pleased audience; season closed.

OTTAWA.—THEATRE (M. Duffy): *Thomas's Orchestra* May 24 delighted capacity house.

INDIANA.

INDIANAPOLIS.

Stock Season Opens at the Murat—George Arvine and Company Go to Wheeling.

Sam Bernard closed the Shubert Murat season with two performances of *He Came from Milwaukee* May 25, 26. The first night the house was filled with members of the National Wholesale Grocers' Association who were in convention here, and their friends. On the second night, open to the public, a large, enthusiastic audience appreciated the clever work of the star and his excellent co., which included Martin Brown, whose dancing and singing with dainty Adele Rowland was one of the pleasing features of the performance; Louis Harrison, George Anderson, Henry Norman, Winona Winter, Grace Leigh, and Alice Gordon were all excellent in their various roles.

The stock season at the Murat, under the direction of Fred J. Dally, manager of the house, opened 20 with *Barbara Fritchie* to a good audience, with two large houses *Memorial Day*. The leading roles were admirably handled by George Allison, Jane Wheeler, Joseph Santley, Leila Keouyn, Frederick Burr, Lillian Sinnott, and Jessie Brink. The stage settings were perfect and the production as a whole was satisfactory and gave much pleasure to audiences that continued good throughout the week. *Mary Jane's Pa* 5-10.

George Arvine and His Associate Players closed their seven weeks' season at the Park with *The Fatal Wedding* 29-3. All the members of the co., including George Arvine, Louise Dunbar, Thomas Chatterton, Lucile Oliver, Henrietta Vaders, Charles Lindholm, Earl Metcalfe, Frank Jones, and Morris Foster acquitted themselves with credit.

Mr. Arvine and co. will leave 5 after the last performance for Wheeling, W. Va., where they will open a summer season of stock at the Court in The Charity Ball the following Monday night. *Phil E. Brown*, local business manager for Mr. Arvine, will go with the co. Best and heartiest wishes for his future success will follow Mr. Arvine, who has been a great stock favorite here for the past three years. *Madame Kenney Lipin* and a good co. gave a finished and entertaining performance of *Cards at the Majestic* 24. Another Yiddish play, *Justice*, was enjoyed at the same house 25, with Boris Thomashefsky and Madame Malvina Lobel in the leading roles.

Riverside Bathing Beach and Broad Ripple Park were opened for the season 25, with large crowds in attendance.

Mrs. George Arvine and little son, George, Jr., left 24 for a visit to Philadelphia, Pittsburgh, Boston and New York, after which she will join Mr. Arvine at their summer home at Port Jefferson, L. I.

PEARL KIRKWOOD.
ALBION.—OPERA HOUSE (Anthony G. Kimmel): *The Girl and the Trump* May 26; co. good; business fair. *The Ella Dawn Play* ers 1 canceled.

IOWA.

DES MOINES.

Last Attraction of Season at Foster's—Princess Stock Company Bid Good-By to Friends.

Mrs. Fluke remains as the one date on the Des Moines theatrical calendar for this year. She appears at Foster's Opera House 5.



GEORGE H. KRICK
Mirror Correspondent at Shenandoah, Pa.

The Morey Stock co. at the Airdome started the summer season with *In Spite of All* May 27. Despite the fact that the Princess' closing was the same day, and there was a women's club fete, the attendance was good. The Whirl of Society for the balance of the week.

Ingersoll Park opened 4 for the summer vaudeville season. The Majestic vaudeville continued all week. Tears and laughter mingled in the "good-by" night at the Princess Theatre 27. Following the final scene of *The College Widow* the curtain was rung up and the ushers, staggering under loads of flowers, carried gifts of appreciation to the stage, where the members of the co. were presented with the tributes. The verbal blossoms which followed were even more numerous. There was praise for Mr. Giles, the leading man; Miss McHenry, the leading woman; Director Friendly Morrison; Elbert and Getchell, managers, and everybody, including stage hands and scene painters.

The members of the co. who return next year are: Priestly Morrison, director; William H. Mack, assistant director; Corinne Giles, leading man; Thomas Reynolds, principal comedian; Emma Salvatore, second woman, and Mary Horne (Mrs. Morrison).

The co. has scattered. Mr. Morris is spending the first two or three weeks fishing in the Wisconsin lakes. Then he will go to his New Jersey farm. Frances McHenry left immediately for Milwaukee, to become leading woman in Sherman Brown's stock co. at the Davidson Theatre. William J. Mack, assistant stage director of the co., will have the same duties at the Davidson during the summer.

Corinne Giles remained here until June 3, having charge of a benefit performance of *A Midsummer Night's Dream*. Then he left for his home at Providence, R. I.

Mr. and Mrs. Reynolds visited relatives in Chicago on their way to their home in Brooklyn. N. Y. Aldrich Bowler joined the Stubbins-Wilson Players at Columbus, Ohio. Margaret Lee went to Trenton, N. J., for the summer to join the Louis-Leon Hall Stock co., of which she was a member last season. Genevieve Cliffe has left to spend the summer with her parents in Denver. Frank L. Sylvester will see the coronation ceremonies in London, and will spend several weeks in England and on the continent. He will be accompanied by his wife and daughter, Rosemary. Carlton spends part of her vacation at home in Lexington, Ky. She goes to New York in the Fall.

The Elbert and Getchell management take charge also of the Grand next year. It will be called the Berchel, a combination of the names of the owners. H. M. HARWOOD.

FORT DODGE.—AIRDOME (J. D. Barnette): *Hillard Wright* co. May 22-27; excellent satisfaction. *Frank Tenny's Big Banner Show* 29-3. **MAGIC** (Carl Henler): *Attractive* vaudeville and photo plays 22-27 pleased good houses. **ITEMS**: *Parker's Carnival* co. 5-12. *Ada Howell*, of *The Two Women* co., formerly of this city, has moved to Des Moines.

DURBUQUE.—GRAND (W. L. Bradley): *Closed* for season. **MAJESTIC** (Jake Rosenthal): *Harvey Stock* co. May 28-3 in repertoire. **AIRDOME** (Jake Rosenthal): Will open as soon as weather permits.

SPENCER.—OPERA HOUSE (Franklin Floete): *Richards* and *Pringle's* Minstrels May 25; very good, to good house. *Brown of Harvard* (local), class play, 31. *Graduating Exercises* 2.

KANSAS.

FORT SCOTT.—AIRDOME (Harry C. Frick): *Quihane's Comedians* closed successful week May 27. *Plays*: *Reaping the Harvest*. *Girl from the Hills*, *Lights of Gotham*, *Trail to the North*, *No Mother to Guide Her*, and *The Straight Road*. *The Hutton-Bailey* co. 29-4.

HUTCHINSON.—HOME (W. A. Lee): *Dorothy Stock* co. played final engagement May 20. **ITEM**: This co. had great success here.

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KENTUCKY.

OWENSBORO.—GRAND (A. A. Wall): Vaudeville and picture 1: operated by Tennessee Circuit during summer. This circuit now controls fifty-four houses.—**PEOPLE'S** (A. D. Rogers): Will J. O'Hearn, assisted by Eileen Kearney. May 29-30 opened to good business.—**LUNA ARDOR** (A. D. Rogers): McGregory and Bailey. Billy Dunn and Martell and Ross.—**FLOATING THEATRE COTTON BLOSSOMS**: Good performances and excellent business 20.

LOUISIANA.

DONALDSONVILLE.—GONDRAN (William P. Nolan): Charles E. Delas, vocalist and comedian, May 22: good number; good business; gave satisfaction. Regular weekly drawing and awarding of prize of \$5 in gold 24. Blackface comic vaudeville 25 scored a hit: attendance good. Sophie Wright will deliver an illustrated lecture on "Ben Hur" 27.—**ITEMS**: Owing to a sudden change in itinerary the United States battleship "Idaho" failed to arrive 18, 19, but is now scheduled to be in this port 1-3.—Charles E. Delas is now in active charge of the management of the Grand while Mr. Nolan will travel, spending some time at each of his playhouses. Work on the Trepagnier-Boston new motion picture theatre is progressing rapidly, and will be ready for business in a few days.—**Flag Day**, 14, will be appropriately observed by the local lodge of Elks.

MAINE.

PORTLAND.—JEFFERSON (M. J. Gartry): Special engagement Sarah Bernhardt in Camille 2.—**KEITH'S** (J. E. Moore): The White Sister 29-30 drew capacity houses, being one of the greatest successes of the stock season; the leading woman, Lois Downin, in the title-role, had one of the best parts she has had since with the co.; she gave to the character a dignity, sweetness and power that made a complete conquest of the most hardened critics; Sidney Toier gave a strong and convincing portrayal of Giovanni Severi; as the Countess Chiaromonte, beautiful, stunning and exquisitely gowned, revengeful and merciless as to speech, Belle D'Arcy was everything one could suggest as the woman whose love had been spurned; the Monsignor Marcellines of Mark Kent was a masterpiece of character work, in line with the many fine roles this talented actor has done while here; Blanche Frederici's Madame Benard, while a brief role, was done with the perfection for which she is noted; the minor roles were all finely filled by the other members of the co. Cameo Kirby 5-10.—**UNDER CANVAS**: Buffalo Bill and Pawnee Bill 5. Ringling Brothers' Circus 7.

BANGOR.—**OPERA HOUSE** (F. A. Owen): The Golden-Wallace co. closed third week May 27 to good business, in Charles's Aunt; J. Hammond Daily as the aunt scored a hit; they opened their fourth week 29, to good house, in Marching Through Georgia; week of 5. Facing the Music will be presented.—**UNDER CANVAS**: Ringling Brothers 9.

LEWISTON.—**EMPIRE** (J. A. O'Brien): Arcadians May 25 drew one of the largest houses of the season, and gave rare enjoyment; work of Julia Sanderson, Alan Mudd, Frank Moulton, Percival Knight, and Miss Cadman met our high expectations.—**ITEM**: Empire season closed 25.

MASSACHUSETTS.

SPRINGFIELD.

Poli Stock Company Gave Good Performance and Drew Good Business.

The second week of the Poli Stock co. May 15-20 gave A Gentleman from Mississippi, and the players handled it well. Rogers Barker played the senator and Philip Quinn the newspaper reporter with marked ability. Carl Brickert also scored as Congressman Norton, and Corinne Cantwell was a very winsome Hope. Lovell Alice Taylor had not much to do as Mrs. Spangler, but did it well, as we have come to expect from her. The other parts were ably taken, and the production thorough. Woman's Way was presented 22-27, and Lovell Alice Taylor had her first real opportunity here. She did finely in the Grace George part. Rogers Barker, Laura Hudson, and Carl Brickert also gave notable characterizations. Forty-Five Minutes from Broadway is the bill 29-3, the Cohen musical comedy requiring an imported chorus from New York.

Buffalo Bill's farewell visit drew two large crowds to Hampden Park. Before the evening performance he was the guest of the Yale Alumni at their banquet at the Kimball, the Yale-Penn boat race being held that day. EDWIN DWIGHT.

FALL RIVER.—**ACADEMY** (George S. Wiley, res. mar.): As a fitting wind-up to the season at the Academy Richard Carl and his merry co. appeared May 25 in Jumping Jupiter. The audience was large, and the quality of fun furnished was sufficient to keep everybody in roars of laughter throughout the performance. The co. was excellent. Richard Carl, who used to be seen here years ago with Joe Ott, made his first appearance in Fall River as a star and at once became such a favorite that all will want to see him back again. His style of humor is irresistible, and although he has taken on flesh since the Ott days, he is as agile as ever. The audience couldn't get enough of his song, "Footballism." Sharing the honors was Will H. Philbrick as the ubiquitous Tokey, with a genuine comedy face and manner, and with one of the most irritating smiles and styes ever seen behind the footlights. He could have sung his own songs all night and nobody would have been weary. It was a pleasure to see Joseph G. Miron, basso profundo, in the cast, and a regret that he was limited to one solo. Edna Wallace Hopper did not belie her last name. She was as cheery and chic as ever, and when she was on the

stage was in motion most of the time. Her two songs, "I Like to Have Flock of Men Around Me" and "Thank You," were big hits. Ina Claire gave imitations of Vesta Victoria and Harry Lauder that were simply immense. Helen May sang several numbers in pleasing voice, and Jessie Cardowine, who has been seen here in vaudeville with the Cardowine Sisters, was as attractive as ever. The other principals were all neatly fitted to their roles. There wasn't much of a chorus, only nine girls, but they were all handsome and carefully trained. The piece was mounted in first-class style. The season just ended has been very successful. While the attractions have been few and far between the quality has been better than ever. All the high-class attractions have fared well, musical comedy being the most popular. Madame X holds all records for this and past seasons.—**BIJOU** (Charles Benson, res. mar.): Bill 25-27: Burke Carter and the Inky Boys in The Silver Moon, Genia and Polo, Friedland and Clark in The Wrong Mr. Schultz. The Irish Housewife by request, with J. W. Myers in new Irish songs, and a moving picture of Winsor McCoy in demonstrations of pen sketching. 29-31: Outler and Haesmer, Brown and Carroll, The Lobster Party to large attendance.—**PREMIER** (Charles Benson, res. mar.): Bill 25-27: Charles E. Delas, Eileen Kearney, Mitchell and Grant, Ed. and Della White, and The Strike at the Mines. 29-31: Muller and Muller and The Chief's Tallman to excellent attendance.—**PALACE** (George Graham): Bill 29-3: Tony Levene, Red Domino Girls, Des Kellen, Eugene Street, Violet Meahan, and Minnie Russell: pleased large attendance.—**ITEMS**: Charles Pettford, scenic artist of the Bijou, has designed the Arch of Triumph that will be erected here for the Cotton Centennial Celebration June 19-24.—Phil Dillon and a large force of stage hands from the Academy are building the Court of Honor and several boats to be used in the big parade.—Manager Fred Palmer, of the Bristol Hotel, entertained Manager Charles Benson, J. Fred Miller, William Dillon, and many theatrical people at dinner 28.—Lester Longman and his excellent stock co. are doing a large business at Hathaway's, New Bedford.—A new moving picture theatre has been opened here at the North End.—Harrington Reynolds, who originated the part of Father Brian Keller in E. E. Rose's play, The Rosary, and who has met with much success in Chicago and Boston runs has been engaged by Rowland and Clifford, the well-known Chicago managers, for a term of years, and will be featured by them in the No. 1 Eastern co., opening in August. W. F. GEE.

NEW BEDFORD.—**THEATRE** (W. B. Cross): Pictures and vaudeville May 27 (except 28). Richard Carl in Jumping Jupiter 28 pleased large house. The season has opened with a bang.—**HATHAWAY'S** (John M. Hathaway, res. mar.): Lester Longman Stock co. gave fine presentation of The House of a Thousand Candles 18-20. Mr. Longman as Bates was excellent, and again proved his ability as an actor of exceptional merit. Miss King as Marion Devereux played with much success in a clever and fascinating manner, and added to the popularity which she has already gained here. The balance of the cast were excellent, and the piece was staged in the same clever manner as the previous bills. What happened to Jones 22-27 gave the co. an opportunity to shine in a bill entirely different from any they have yet played. Mr. Longman carried off the honors as Jones, and was ably assisted by Mr. Kennedy, who gave a great impersonation as the Professor. Miss King did well with a thankless role. Played to fine business both weeks. Divorces 29-3. The Lion and the Mouse underlined for week 5.—**SAVOY** (John W. Barry): Golden Gate Trio, Biceaux, and Fannie Gordon: fine business 25-27. Harry Holman and co., Billy, the Drew Sisters, and Francis Bryant 29-3.—**ITEMS**: Brown and Sherrill, Fanny Munro, Electrica, Wisard 25-27. Annie Miller, McAvoy and Sterling, and Clark and Palmer 29-3.—**ROYAL** (Alfred Laharri): Talor Stock in Carmen 22-24. A Play Without a Name, with a prize of \$10 for a suitable name, 25-27.—**AIRBORNE** (William Hinkley): Opened 25 to crowded house. Louis Russell, May Belmont, Zita and Zinnaria, and Lochard and Webb 25-27. Chief Wolf Wanza, Four Yamma Girls, and Laella 29-31.—**ITEMS**: Carl F. Mitchell has taken over from Daniel Fitzpatrick the Casino Theatre on the fourteenth-year lease, and will present vaudeville and pictures.—The Elm Rink is being fitted to open as a picture house.—Augustine MacHugh closed with the Longman co. 27, and will be missed by the many friends he made during the season.

FITCHBURG.—**BIJOU** (Harold F. Jackson): Leroy and Harvey in Rained in, the Winkler Kress Trio, Parker and Parker, the Bijou Players in Who Died First May 25-27. A pleasing bill was presented 29-31 by the Hughes Musical Trio, Price and McCabe, Buchanan and Holmes, Pauline Fletcher and co. in The Girl with the Taking Way.—**CUMINGS** (Edward Russell): Pictures and illustrated songs.—**WELDON PARK THEATRE** (W. W. Sargent): Mack and Mulally, Harrell, Parsons and Loretta, Annie Laurie, Harry La Toy, and Green and Wethers comprised a bill presented to two fair-sized houses Memorial Day. Two pleasing concerts 28, by the Fitchburg Band, Taffey Mauch, director, and concert soloist. Manager Joe Monahan, of the Whalton Park Opera co., has arrived in town, and will start rehearsals 5.—**UNDER CANVAS**: Ringling Brothers' Circus 23.—**ITEMS**: Three large audiences greeted the three concerts of the third annual festival of the Fitchburg Choral Union, under direction of Nelson P. Conn, at City Hall, 25, 26, presenting Stabat Mater the first night with the following assisting artists: Caroline Mith-Hardy, soprano; Adalaine Griggs, contralto; Daniel Reddick, tenor; William Flint, bass, and eighteen members of the Boston Opera House co. choir.—Barnes and Delilah was presented 26 with Florence Malford, Lambert Murphy, Gwilym Miles, William Flint, and thirty orchestra players.—Mabel Sheldon at the piano, at the matinee 27, a varied and entertaining programme was given, consisting of the orchestra, Louis Egan, conductor, the Fitchburg Morning Club, a chorus of 300 school children under the direction of Amy L. Conner.—Ernest Paananen, violinist, with the Minneapolis Symphony Orchestra, is a visitor in town for a few days.

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Season 1911

WORCESTER.—**THEATRE** (J. F. Burke): The Walls of Jericho May 29-30 to good business. Front Patton made a big impression. Jane Farrell was well liked. Maud Eberne was a hit as Liny, with her English dialect. Caste 5-10.—**POLI'S** (J. O. Criddle): Poli Stock co. presented The City 29-3; the strongest play yet given, and it pleased large houses. Edward Lynch was well liked as George Hand, Jr. Miss Anselme had a good part, and did well. Marguerite Ferrard does exceptionally good work, and this little lady is growing in favor. Fifty Miles from Boston 5-10.

HOLYOKE.—**MOUNTAIN PARK CASINO** (Lansing Ernest): Casino Stock co. in Arizona May 29-3; well presented, to excellent business. Adora Andrews made charming Bonita; Victor Brown as Lieutenant Denton gave good impression; Mabel Griffith scored decided hit, as did Willard Dashiell, Carroll Daly and Franklin George; others who did well were Harry Horne, Henry Dugan, Charles Newcome, Elmer Thompson, Edie Darling and Lillian Dever.

BROCKTON.—**HATHAWAY'S** (McDoe and Cahill): The Thompson-Woods Stock co. in The Last Trail May 29-30 opened to large and pleased audience; John Meahan, who takes Jack O'Connell's place as leading man, made a hit as Bud Larabee; William B. Freeman, Al. Warner, A. A. Bussie, William Dimeck, Marie Horton, Marion Chester, and Louise Langdon deserve mention for good work; the play was well staged and appropriately costumed. Lovers' Lane 5-10.—**ITEM**: Vaudeville and pictures 29-3; full houses.

LOWELL.—**MERRIMAC SQUARE** (J. F. Cowell): Mortimer Snow and co. in Two Men and a Woman May 29-3; also Lucille Hovey, Juzzling De Lisle, and Grace La Volle; large houses.

MICHIGAN.

DETROIT.

Opera, Stock, Vaudeville, and Burlesque All Draw Well for This Time of Year.

The Aborn English Grand Opera co. played a week's engagement at the Detroit Opera House May 29-3, offering Madame Butterfly and Thaïs. Another excellent bill of vaudeville was seen.

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of the Temple Theatre 20-4, headed by Hugh Herbert in The Son of Solomon, in which mention should also be made of the excellent support afforded by Margaret Williams and Thomas A. Everett. Keller Mack and Frank O'Connell to hold a monopoly on applause and on the balance of the bill were rather evenly divided between Marie and Billy Hart in The Circus Girl, the Monroe Hopkins-Lola Astell co., Lillian Ashby, the Laurent Trion, Deiro, and Krenka Brothers.

The Auburn Glaser co., enlarged and augmented for the occasion, offered Salvation Nell at the Lyceum Theatre 28-3, with Mr. Glaser admirably placed as Jim Platt and Miss Courtney in the title-role.

Miss Courtney, through the perspicacious alertness of Manager C. W. Porter, secured Mrs. Dr. Munyon as a headliner 28-4. Mrs. Munyon, who isjourning in Detroit, was booked at the last moment and her songologues was accorded a hearty reception. The Lorie Quartette, composed of Edith Carr, Delphine Vesta Lockhard, John Atkinson, and D. J. McDonald, was entitled to the honors of the week's bill and will undoubtedly become a permanent feature in vaudeville.

Manchester's Crackerjacks at the Gaiety Theatre 28-5 proved to be one of the best dressed ensembles of modern burlesque seen on any local stage this season. Rubi Leon and Mollie Williams were featured. Clark's Runaway Girls will close the season at the Gaiety next week and Manager J. M. Ward is highly pleased with the year's business at the house. His untiring efforts in behalf of clean burlesque are being felt all around the wheel. If the Gaiety were housed in new and larger quarters, which is not a remote possibility, Detroit would be one of the best burlesque cities of either circuit.

At the Gaiety Theatre the Colonial Belles, featuring Matt Kennedy, who is undoubtedly one of the best Irish comedians in burlesque, did a good warm-weather business. Next week, Innocent Maids.

The Priests will tax the capacity of the Detroit Opera House 8. ELYP A. MARGIN.

MINNESOTA.

ST. PAUL.

James Neill and Edith Chapman Given Royal Reception—Notes of Interest.

Prolonged applause upon their entrances and many curtain calls and flowers indicated the esteem in which James Neill and Edith Chapman are held by local playgoers, when they reappeared in the leading roles of The Christian at the Metropolitan May 28-5. As John Storm and Glory Quayle they were seen at their best, and the support, including John Maher, Ernest O'Donnell, Alfred Cooper, J. T. Galloway, Ernest O'Sullivan, Emmet Shackelford, Edith Lockett, Ida Goldsmith, and Alice Lindahl, was excellent throughout. The stage pictures were admirable, and the difficult mob scene was particularly well handled. David Harum, with James Neill in the title-role, 4-10. When We Were Twenty-one 11-17.

The Shubert was dark 28-3. Blanche Ring 18. Southern-Marysue 29-July 1.

The revival of Ten Nights in a Barroom by the Lewis-Oliver Players at the Grand 28-3 seemed to satisfy the patrons of that popular theatre mightily. The Two Orphans 4-10.

Vaudeville and motion pictures failed to draw at the Colonial and the house closed 17.

Rudd Snyder, the sketch. On a Side Street; Hanson and Bijou, Probst, Charles Sweet, and Marjorie Brothers are on the bill at the Minneapolis 28-3.

The Majestic, affiliated with the Miles's Circuit, closed 28 for the summer.

Robert Morris left 28 for Denver, where he has been engaged as stage director for the stock co. at Edith's Garden. Fred Wallace will hereafter be stage director of the Neill co.

Sarah Bernhardt attracted two large audiences to the Auditorium 27. Camille was given at the matinee and Madame X in the evening.

Several players of the Byron-Kelm co., which closed at the Metropolitan, Minneapolis, 27, have joined the Neill forces here.

F. C. Hubbard, who died recently in Seattle, played beaver here with the old People's Theatre Stock co. in 1888 and 1889, when A. S. Linman was leading man. By a strange innuendo of Fate, the deaths of the two occurred not many weeks apart.

Mr. and Mrs. L. N. Scott and Mr. and Mrs. John Ringling returned 26 from a trip to Ringling's White Sulphur Springs, Montana.

Charlotte Walker, whose engagement with the Neill terminated 27, will appear at Suburban Gardens, St. Louis, for several weeks in August.

One of Joe Gaites's musical plays will open the regular season at the Metropolitan Aug. 27, to be followed by Chauncey Olcott Sept. 3 as the State Fair week attraction.

Mr. and Mrs. Eugene Walter left 31 for Yellow Lake, Wis., close to the Minnesota line, where surrounded by nature, and twenty miles away from the nearest locomotive, Mr. Walter will work on his plays.

DULUTH.—LYCEUM (C. A. Marshall): Madame Sherry 29-28. Sarah Bernhardt in L'Aiglon 29.

MISSOURI.

KANSAS CITY.

Eva Lang and Eugene Ormonde Shared Honors—Only Two Houses Now Open.

There was not a great deal going in the local amusement world May 28-3, and Kansas City is beginning to feel the summer slump in this line of business. The Willis Wood and Empress are the only theatres now doing business, although the parks are all open and doing splendidly.

Eva Lang and co. presented Lady Frederick at the Willis Wood 28-31 to good business and pleased, as usual. The play is an attractive comedy well adapted to stock work, and the title-role afforded Miss Lang one of the most pleasing roles she has been seen in during the present engagement. Her work was a distinct bit from curtain to curtain, while Eugene Ormonde shared in the honors. Others who deserve mention are John J. McCabe, Ethel Valentine, Clinton Tustan, and Joseph Selman. The play was appropriately staged. Ethel Barrymore in a double bill, Alice-Sit-by-the Fire and The Twelve-Pound Look 1-5.

The Empress celebrated its first anniversary the week of 28-3 with a bill of exceptional merit, playing to crowded houses. Just one year ago this house opened with popular priced vaudeville and the venture seemed somewhat doubtful, but good, clean acts of real worth put the house on a firm footing from the start until at the present writing it is one of the most popular theatres in the city. The anniversary bill was headed by Mike Athmore Grey, whose dances were decided favor, while other acts by Stanley's Sextette, Miss Italia, Springer and Church, Willie Barnes, G. Herbert Mitchell, and Arthur Layne and co. also pleased.

The Lyman H. Howe travel pictures began another big week at the Shubert 28, with an excellent assortment of subjects. One of the feature films was a battle between whales and seamen, in which some very exciting incidents are portrayed. Alpine climbing was another picture of merit, while travel pictures from Japan, New Zealand, Belgium, the Austrian Tyrol and others found ready favor.

Electric Park began their second week 28 to another big crowd who liberally patronized the many amusements. Don Phillip's band was the topline attraction and the big pavilion was filled nightly by the music lovers. The vaudeville bill included acts by Gordon and Perry, Wright, Lloyd and Clayton, Nevell and Derry, Albert Holt, the Aerial Show, and the Schaar-Wheeler Trio, all pleasing. The big bathing beach came in for a generous share of attention and promises to be a big hit when the real hot weather arrives.

Forest Park also had a big Sunday crowd 28 and the vaudeville bill in the theatre was one of the principal attractions for the pleasure seekers. Standard's Band pleased with twice daily concerts, while a water carnival was one of the features of the week.

Fairmount Park was filled with picnickers 28 and the crowd seemed to enjoy itself hugely. H. L. Webb and wife are in the city, having been called here by the death of the former's father. Mr. Webb and wife have been playing United and Orpheum time, and are meeting with decided success. Manager Kerr, of the Airdome, has had the building overhauled and is now one of the newest up-to-date outdoor theatres in Nebraska.

NEBRASKA.

OMAHA.

Ethel Barrymore and Company Well Received—Lloyd Ingraham Opened to Big Business.

Ethel Barrymore was the offering at the Brandeis May 29. 30. Business was splendid and the plays and co. most satisfactory. The closing attractions for the season are The Follies of 1910 1-3 and Mrs. Fiske 7-8.

At the Gaiety the Lloyd Ingraham Stock co. in The Return of Eve week of 28 opened to two full houses, many being turned away. We are all rejoicing in the success of Mr. Ingraham's venture.

The Frank E. Long Stock co. has closed the summer season at the Boyd, and in all probabilities the house will remain vacant until the Shuberts take possession Sept. 1.

There is talk that the Eva Lang Stock co. will return to Omaha for a limited summer engagement at the Brandeis, but definite arrangements have not been completed. J. RINGWALT.

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AGENTS

Flagg

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braska.—Manager Glenn is putting in a strictly up-to-date front in his theatre and adding seating capacity.

KEARNEY.—AIRDOME (Berbig, Hoppen and Schwarz): Dorothy Reeves Stock co. opened season May 27 in The Littlest Girl and Other People's Money; packed houses; pleased. ITEM: Jules Harran and wife, of Philadelphia, Pa., are here visiting relatives and friends, and may conclude to locate in this country and cultivate the "back to the land" idea. Mr. Harran is a headliner in vaudeville, and is known in the Eastern States as "the Little Dutchman."

LINCOLN.—OLIVE (F. C. Zebrun): Sarah Bernhardt in Camille May 22; house sold out one week in advance. University Dramatic Club in Hearse 27; two capacity houses. Follies of 1910 29, 30 pleased very good business. LYRIC (L. M. Garman): Under the Red Rose 22-26 to good business. Charles's Aunt 20-3 pleased good houses. ITEM: George Murdoch, who has been with the Lyric Stock co. for two seasons, has joined a Summer stock co. in Pueblo, Colo.

NEW JERSEY.

JERSEY CITY.

Majestic Theatre and the Spooner Stock Close Season—Personal Mention and Gossip.

Joseph King's version of East Lynne was presented at the Majestic Theatre May 22-27 to fair patronage. Estelle Allen was the Lady Isabel and Madame Wine and she played the dual roles effectively. William De Voe as Levinson was excellent. Frank Holland as Carville was good. Mrs. A. H. Burton as Cordelia was immense. William Roach as Mr. Dill, Josephine Seymour as Barbara Hare, Charles Warren as

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Cincinnati has been the centre of a Yiddish theatrical war since May 21. May 25 J. P. Adler, the tragedian, appeared in *Elisha Ben Araya* at the Walnut. Madame Kenney Lipain will be seen in *Karten* at the Olympic 26. It is said that the refusal of Adler to place himself under the management of E. A. Reikin has resulted in the latter placing a counter attraction wherever Adler appears. The outcome of the war in this city, where Yiddish productions are well patronized, as a rule, is yet in doubt, with the odds slightly against Adler.

Harry K. Shockley has resigned as manager of H. F. Keith's Columbia, and will probably be connected shortly with some other form of amusement. His work at the vaudeville house since it came under the new management has resulted in a season surpassed but once in its existence. Mr. Shockley was formerly in charge of the Walnut Street Theatre and is a brother-in-law of Henry M. Eiegler, one of the former owners of the Columbia. He did not make public the nature of the enterprise in which he is about to enter.

Friends of Phil Simms, Paris correspondent of the United Press, and until recently dramatic critic of a local daily, have been delighted with the news that his adoption of Jeannette's *La Fugue de Madame Caramon* has met with great success in Paris. Henry Eiegler, the Cincinnati manager, has bought the American and Canadian rights to the production and will present it in America this fall. He declares that *The Runaway Wife*, as the American production will be called, is rich in action, dramatic qualities and originality.

Chester Park, with its vaudeville, bathing and other amusements, was the mecca for thousands of sweltering people Sunday, 51. The Zoological Gardens also drew well. Ousey Island will open 54, when the steamers will make the first trip of the season to that resort. Despite the temperature, the theatres fared well.

The summer season at the Columbia opened May 21 with a reproduction of *The Passion Play* on the screen. An excellent choir, with William Oalkoun as lecturer, rounded out the production. Good houses saw the play.

W. P. Hemminger, lecturing on the film *Hamlet*, drew well at the Lyric 21-24. The picture is of special interest, as it was produced at Elsinore, the scene of Shakespeare's play. The only winter policy bill played to the capacity at the Empress 21-27, with the Kaufman Troupe of Cyclists as headliners.

J. WESLEY CAMPBELL.

URBANA.—CLIFFORD (Edward Clifford): The show pictures more than to good business. **LYRIC** (Mrs. Robert Agler): **WONDERLAND** (Harry Glick): **ORPHEUM** (Holding and Beland): picture houses, and good business. **Picture House** 31.—**ITEMS**: The Billy Clifford co. passed through Sunday en route from Chicago to New York. Perry Hance, business manager for the Clifford co. left the co. there and will remain until next season.—Raymond C. Delmar, "the little giant" advance agent for the Leese Circus, was here 28.—Chief and Princess White Eagle and John Pierpont, the champion dancers, were on the way to business trip.—Patrick Riley, manager of the Princess Theatre in Hammond, Ind., is visiting his home here.—H. H. Williams, formerly manager of Market Square Theatre, is visiting home.

WILLIAM H. MCGOWN.

WARREN.—**OPERA HOUSE** (John J. Murray): Five pictures more than to good business. **George Archer**, Trolley Car Trio, Musical Nims, William O'Clain and co. May 15-21. Hoyt and Marion, Ethel Leslie, Douglas A. Flint and co., Carlo's Doms and Ponies, and Christians Hill and co. 22-28.

DELPHOS.—**GRAND** (Nat. S. Smith): High School commencement May 19; early start in house taken by class of six graduates. The Brookdale Theatre Party 30 in the Village Bell (benefit Volunteer Firemen); S. R. O.; excellent house talent.

BELLEFONTAINE.—**THEATRE** (C. V. Smith): Motion pictures every night to good business. **Vocal's Minstrels** 2.—**ROYAL** (Frank Butler): Pictures, special musical programme, 31 pleased.—**PARIS** (John Neer): West Independent 29; doing good business.

LINA.—**UNDER CANVAS**: Harenback and Wallace May 29; satisfied two packed tents.—**ITEM**: Hoover Park opened 28 to good attendance.

OKLAHOMA.

BARTLESVILLE.—**OKLAH AIRDOME** (John Flynn): Guy Hickman co. May 22-27; good co.; pleased; crowded house all week. Charles Shamp, cowboy piano player, made great hit, and was big drawing card. Furman co. gymnasts and clowns, 29-3.—**YALE ROOF-GARDEN** (C. A. Jackson): Frank Dindley co. in Piner Ridge, Dr. Jekyll and Mr. Hyde. The Rival Candidates; excellent co.; fair business; good support; capacity house. Morey Stock co. 29-3.

MALESTER.—**BURBY** (Henry A. Spill): Charles's Aunt May 23 (local) pleased large house. Robert J. Burdette (lecture) 30.—**STAR AIRDOME** (A. Bert Estes): Peerless Stock co. 22-27 pleased good houses. Guy Hickman co. 29-4.—**UNDER CANVAS**: Lachman's Greater Shows 22-27; fine co.; good business.

GUTHRIE.—**CRYSTAL AIRDOME** (Will Brooks): Wilson Stock co. May 21-3; fair co. to good audiences. Plays: Under Arison, Skies, Southern Folks, Captain Racket, Cowboy's Sweetheart, and Irish Detective.

OREGON.

PORTLAND.

Blanche Ring Made Friends at Once—John Sainpolis Nearly Welcomed.

Blanche Ring appeared at the Heilig in four performances, opening May 21, using as a vehicle the musical play, *Yankee Girl*. This was Miss Ring's first appearance in this city, and from the very first won for herself a place in the hearts of Portland theatregoers, due almost entirely to her personality in a role that permits her to be just her natural, winsome self. For the first time in many years the audience warmed up to the point of holding out in a song, and sang with the Yankee girl in her famous "Yin I Addy I Aye." Besides Miss

Ring, who has a fine sense of comedy and the talents of impersonation, there was another deserving of special mention, Harry Gilfoil, who has an extensive repertoire of funny noises, and whose obvious farce-comedy methods and his jack-in-the-box sort of surprises helped him make his characterization stand out prominently and become one of the best comedy types the current season has brought here. Both Mrs. and Marlowe open engagement of eight performances 29 in Shakespearean repertoire.

A warm welcome was given John Sainpolis upon his return to the Baker co. in a special engagement, opening 21 in *The Middleman*. Many patrons of the Baker remember the superior performance which Mr. Sainpolis gave of the Potter when a member of Baker co. several seasons ago, and his present portrayal of the character has not deteriorated. Genius was in every moment of John Sainpolis's old pottery maker. Delicately he alternated the boyish banter and homely interests of the man and father with the tremendous agitation of the old pottery maker. The manner in which he handled his big scenes won repeated applause. J. Frank Burke as Chandler, Sr., furnished a striking sketch of a thoroughly unlikable character, of whom he made a masterful personality. Muriel Hope, the new leading woman, appeared as Mary, and was very pleasing in the Garrick at Norristown, Pa. will be extensively altered. The Palace and Lyric are still in operation, and seem to be drawing remarkably well, considering the hot weather.—Louis Mercer, of this city, is in town after having played a full season in vaudeville. After appearing at the Palace 9-10 he will take a few weeks' vacation before opening in a new sketch. Mr. Mercer is a prominent member of the Amphibians, a local theatrical and social organization, and is being entertained royally.—Carolina Park opened for the season May 27 with a record-breaking attendance. A new attraction is a revolving stage. The spacious theatre is devoted to motion pictures.—Walter L. Russell has opened an open air picture theatre in a residential section of the city and has met with much success. It is the promoter's intention to stretch a canvas over the entire inclosure, so as to give exhibitions in rainy weather.—No. 101 Ranch will appear in this city 9.—A local daily paper published an account of the acquisition of property adjoining the Lyric Theatre on Penn street, this city, by the theatre management. It is the intention, according to the paper, to enlarge the present playhouse and produce large plays. Considering the present large number of vaudeville and picture houses in this city, it is reasonable to assume that the rumor is not without foundation, and that within a short time the transaction will be pulled off.

LANCASTER.—**FULTON OPERA HOUSE** (C. A. Yecker): Mrs. Leslie Carter in *Two Women* May 26, with good co., attracted a small audience. Bonnie Farley and Danine Morrison and Madge Francis and motion pictures 29-3 pleased large houses.—**FAMILY** (Edward Mozart): John Cooper in *Fun in a Barber Shop*, Helen Primrose and mirror screen motion pictures 29-3 pleased large houses.—**ITEMS**: Ben Greet's Players in *A Midsummer Night's Dream*, *The Comedy of Errors*, and *A Winter's Tale* 30, 31 on the campus of Franklin and Marshall College pleased good-sized audience.—Roger Pryor's Band gave two concerts at Rocky Springs Park Theatre 30, under the management of C. A. Yecker and Frank McGrann, to good-sized audiences. The soloists are Roger Pryor, Bert Brown, Simone Mantea, and Estella Koetter.—Howard E. Doan has awarded the contract for the erection of his new theatre, the Colonial, to Joseph P. Breuneman, of this city, the contract calling for its completion by Nov. 1. Albert Westover, of Philadelphia, will be the architect.

JOHNS TOWN.—**MAJESTIC THEATRE** (M. J. Boyle): The stock co. is producing *The House of a Thousand Candles* May 29-3. Louise Arnold, who played leads, left for New York 27. Bertha Mann, of the co., will temporarily take her place. Frank Smith, character man, will leave 10 to join with Herbert Brenon and Mrs. Brenon (Helen Downing) in the latter's Auditorium, where they will present dramatic plays. Mr. Brenon will leave the co. 3. A Mr. Marston, of the E. and B. forces, will be the new director of the co.—**LUNA PARK** (John Hinkel): Reopened 27 to good business. Luken's Lions are the free list. In the theatre are Polack and Arnold's Comedy co., headed by Nat Arthurs, who are giving *Follies of Paris and Vacation Days*.—**UNDER CANVAS**: Young Buffalo Bill 30 and Ranch 101 15.

HARRISBURG.—**MAJESTIC** (N. G. Mirick): Mrs. Leslie Carter in *Two Women* May 27; house fairly well filled; fine co. in support of the star and the play handsomely staged; E. J. Ratcliffe, the leading man, was an able coadjutor to the work of the star; as a whole the co. is one of the best that has appeared here this season.—**ORPHEUM** (C. Floyd Hopkins): The Orpheum Players presented *The Great Divide* to good business 29-3. The co. increase their prestige with each play they put on. It is in all respects a most excellent stock co.

WILLIAMSPORT.—**VALLAMONT PAVILION** (W. H. Ames): Clara Turner Stock co. opened season May 29-3 in *The Little Republic* and Lena Rivers to good-sized and appreciative audiences; plays nicely staged; well balanced co.

TANQUA.—**MANILA GROVE PARK** (Loew and West): Opened May 15. Many improvements are noticeable and prospects brightening in history. Theatre opens July 1, with good vaudeville booked.

READING.—**ACADEMY** (Phil Levy, res. mgr.): Although this playhouse has closed for the summer, mechanics are busy enlarging the theatre, making numerous other improvements preparatory to opening in August. The electric wiring will also be rearranged so as to conform in every respect with underwriters' requirements.—The Orpheum and Hippo-

SCRANTON.—**POLI** (J. H. Docking): Sweet Kitty Bellairs was the offering of the stock co. for week of May 26 to the usual excellent business. Lillian Bayer in the title-role had a difficult part to play, but she measured up to the full requirement, having the audience in smiles and tears, seemingly at her will. She was accorded many hearty curtain calls. It was the best work she has ever done here. Harold Claremont as Lord Verney made another decided hit, and shared curtain calls with Miss Bayer. John Bayard as Colonel Villiers, David Walters as Jasper Standish, Harvey Hays as Captain Spicer, Dorothy Davies as Lady Bob Flitte, and Arline Bennett as Lady Standish were excellent and merit special mention. The others: Romains Gallender, Daniel Lawler, H. Reynolds, Thomas Shearer, Frank Moore, Ernest Lambert, Barton Williams, Fred Jones, William Calder, H. Jackson, G. Roderick, H. Gibbs, Sadie Radcliffe, Minnie Radcliffe, Florence Cutler, Annie E. Inman, and Florence Field. The costumes were beautiful, the scenery was excellent, and the staging was fine.

ARIZONA.—**ITEMS**: The Seranton Symphony Orchestra, Louis Baker Phillips, director, gave the thirty-sixth annual concert at the Lyceum the 29th to excellent business. The orchestra never played better, showing the careful training of Professor Phillips, who deserves great credit for his work. Among the numbers played was Brahms's Symphony, Opus 90 in F. Vorspiel, Die Meisterlanger, R. Wagner: Overture from Mignon, A. Thomas, and March from Tannhauser, R. Wagner. Helen Bertram formerly with the Bostonians was the soloist, and scored a decided hit. She has a beautiful clear soprano voice, and uses it like an artist.

"Dich, Theure Halle," R. Wagner, was repeatedly encored.—Harold Claremont, who has been playing "lead" with the Poli Stock co. has resigned to fill a similar position with the Hunter-Bradford Stock co., of Worcester, Mass. Mr. Claremont, during his stay here, has made many warm friends, who deeply regret his going, and wish him success in his new field of action.

Severn De Peyer takes his leave here.—Gina Park, A. Frothingham, manager, and Northern Electric Park, J. Frank Siegel, manager, all opened 30 to big business.

READING.—**ACADEMY** (Phil Levy, res. mgr.): Although this playhouse has closed for the summer, mechanics are busy enlarging the theatre, making numerous other improvements preparatory to opening in August. The electric wiring will also be rearranged so as to conform in every respect with underwriters' requirements.—The Orpheum and Hippo-

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BEAVER FALLS.—**JUNCTION PARK THEATRE** (Fred Chaucer): Chaucer-Keller co. opened May 29.—**ITEM**: Local B. P. O. E. hold carnival 6-10, with aid of the Frank Hatch shows.

NEW CASTLE.—**OPERA HOUSE** (Joseph Love): Al. G. Field's Minstrels May 30; good co. and business.—**ITEM**: Co. and season closed.

RHODE ISLAND.

PROVIDENCE.

Grayce Scott Has Made Many Friends Here—Lucia Moore Fulfilled All Expectations.

When Knighthood Was in Flower had nothing at the hands of the Albee Stock co. at Keith's May 29-3, it being elaborately staged and each and every role admirably sustained. Grayce Scott scored a notable triumph as Mary Tudor and added materially to the high esteem in which she is already held. Bertion Churchill, Lowell Sherman, and Dudley Hawley are favorably cast, and Fred Le Duke and Dorothy Shoemaker are conspicuous in small roles. The Lion and the Mouse 5-10.

Sowing the Wind offered rare opportunities to Miss Blair in the leading role at the Empire 29-3, and as usual her work was of the highest order. Thaddeus Gray and Jefferson Hall share honors and achieve success in fine roles. MacLach Kelly also gave a smooth interpretation. The Lily 5-10.

The Baldwin-Melville Stock co. entered into the last week of the current season at the Imperial 29, with a fine production of *Sapho*. Lucia Moore was especially engaged for the leading role and her work was highly commendable. With the completion of the present week the house will remain closed until Fall.

Phyllis Morton, who has been playing leads with the Baldwin Melville Stock co. at the Imperial, witnessed the performance of *Sapho* from a box. She left for New York Monday evening. The Westminster continues with vaudeville and pictures and are catering to good business. Crescent Park and Rocky Point opened for the season 28 under the management of H. A. Harrington. Several new features have been added to the popular summer resorts, which enticed enormous crowds both Sunday and Memorial Day.

H. J. HYLAND.

SOUTH DAKOTA.

DEADWOOD.—**THEATRE** (Frank E. Smith): The Prince of Ella Race May 15; good co.; fair house. The Musical Richards 15; good co.; poor house. Minneapolis Symphony

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Orchestra 23; excellent co.; matinee and night;
 fair house in afternoon and evening capacity.
 The Regar Prince Opera Co. 30 (local High
 School) 1. 2. ITEM: The Minneapolis Or-
 chestra was the best attraction here this season
 and they did a very fine business.

MURON.—OPERA HOUSE (James Daum):
 The Minneapolis Symphony Orchestra May 25
 gave two concerts; both times house was
 packed; never has the orchestra given a better
 concert and the people were more than well
 pleased.—**UNDER CANVAS**: Yankee Robinson
 Shows 29 gave two performances almost to ca-
 pacity; every one well satisfied.

SIOUX FALLS.—NEW THEATRE (Fred
 Becker): Richard and Pringle's Minstrels May
 21 pleased a good house. The Beauty and the
 Banker 29.

WATERBURY.—METROPOLITAN (G. H.
 Diamond): Minneapolis Symphony Orchestra
 May 27 pleased two capacity houses.

TENNESSEE.

NASHVILLE.—AUDITORIUM (De Long
 Rice): Walter Damrosch and his New York Sym-
 phony Orchestra May 5 delighted good audiences
 at both performances. Under the auspices of the
 Young Turks, Victor Herbert's orchestra 19-21
 pleased large audience.—**OPERA HOUSE** (Al-
 Trahern): The Trahern Stock co. closed their
 season in Lena Rivers 15-20. Manager Trahern
 announces his stock co. will be back with us
 in September.

UTAH.

SALT LAKE CITY.

James Durkin and Maude Fealy Gave Good
 Account of Themselves—Record of Week.

At the Salt Lake Theatre May 18-20 friends
 of John Drew and the members of his excel-
 lent co. flocked to pay their respects. The co.
 an ideal one. Isabel Irving was all one might
 conceive of the society gambling-for-pastime
 woman. Mary Boland carried out the servant
 idea as if she had been reared and run in the
 mold. Jane Laurel and Sybil Thorndike wore
 their elegant gowns in true society style. Mor-
 ton Sellen, Haseard Shore, and Lewis Casson
 were each all that could be desired. John Drew
 was, of course, his usual self. He was warmly
 received, and curtain-called time and time again.
 Billie Burke in Mrs. Dot 25-27.

At the Garrick, charming little Maude Fealy
 with her husband, James Durkin, and a splen-
 did co. presented Sham week of 14 to practically
 full houses. Walter Seymour, David Herblin,
 Helen Collier, Henry Crosby, and Miss Wolfbear
 were each good. Aurania Ellerbeck, a Salt Lake
 girl, who has previously shown both literary and
 dramatic talent in an amateur way, was "given
 a chance" and met with genuine approval. Her
 beginning reminds me much of that of the now
 clever Julia Dean, who "trode her first tread"
 on the same stage of the then Grand, and I pre-
 dict equal success for Miss Ellerbeck. Should
 she decide to continue in the rugged path of
 stardom. How would Father Knickerbocker
 like to have us add another one or two to the
 Julia Dean's, Maude Adams's, Nellie Fisher's,
 Hazel Dawn's, Viola Gillette's, June Mathis's,
 and others from Utah? We can do it if we try.
 Marie Baird, also a clever amateur, appeared in
 the cast and made good.

At the Shubert, which has remained closed
 since the Allen Ourtis Musical Comedy co.
 gave up the ghost, was reopened by the Griffith
 Hypnotic Entertainment co., who have mystified
 and delighted good-sized audiences all the week.
 Their success was sufficient to warrant extend-
 ing the engagement four nights more.

At the Orpheum the closing week of 21 had a
 good bill, consisting of Leroy and Paul, Elsa
 Ward and Hirschel Hendler, Robinson Newbold
 and Marie L. Gribble, Gladys Gillinwater and
 Marie L. Gribble, Gladys Gillinwater and the Ro-
 bert De Mont Trio. It is expected to put in a
 summer stock co. at this house, but full an-
 nouncements are not yet out.

The Belle-Flores Circus gave two performances
 22 to tents packed and handreds turned away.
 Under the local management of the Graham
 Music Bureau, the Russian Symphony Orchestra
 gave three concerts in the Mormon Tabernacle
 22, 23. While the afternoon performances drew
 only fair, the evenings were large, and the at-
 most enthusiasm prevailed. The vocalists, Ma-
 dame Dimitroff and Gulise, and Messrs. Orma-
 dy and Schwan were extremely popular and per-
 sistently recalled. The work of the orchestra
 was superb.

Work on the new Empress Theatre is proceed-
 ing rapidly, while that of the William Morris
 Theatre, which was intended for the William Morris
 attractions, seems to be at a standstill.
 Saltair Beach, Wandamere, Lagoon Park, and
 Salt Palace will each have their opening days
 near June 1. Prospects are bright for a good
 season. O. E. JOHNSON.

VIRGINIA.

RICHMOND.—ACADEMY (Lee Wise): Jo-
 seph Kessler and Yiddish co. in Hamlet May
 24. Stock season opens 29-3, the first attraction
 being The Girl of the Golden West. Marie Percy
 and Richard Thornton will play leads.—**RIJOU**
 (C. L. McKee): Bunting Stock co. in In the
 Bishop's Carriage 22-27 to fair business. This
 co. closes here this week.—**COLONIAL** (E. P.
 Lyons): Royal Guatemala Band, Will Herbert,
 Rawson and Clare, and pictures to capacity
 22-27.

PETERSBURG.—ACADEMY (Dan Re-
 gan): Opened May 20, with Gravito, Charles
 Clark and co. Bartello Russell and Church, and
 pictures to capacity.—**ITEM**: The building has
 been renovated throughout.

WASHINGTON.

SPOKANE.

Girl from Rector's at the Auditorium—Per-
 sonal Mention and Items of Interest.

The Girl from Rector's played at the Audi-
 torium May 21. 22. The Barrier 28. Blanche
 Ring 4, 5. Mary Garden 7. John Drew 13.
 Southern and Marlowe 10, 20. The Lily 28.
 The Angel of the Tra by the Lawrence Play-
 ers, the week of 21 at the American. Jane
 Kelton in the name role and Del S. Lawrence
 scored in the leading roles. The support was
 good. Salomey Jane the week of 25.
 Walter A. Hunt, a wild West bronco
 buster, who gave exhibitions of riding and
 roping on the North Side, has been ordered to

stop the performances. Hunt shows fight and
 will test his case in the courts.
 George Walsh, recently with Dockstader's
 Minstrels, was in Spokane a few days ago on
 the way to Seattle, where he has hopes of get-
 ting "time." "I am not exactly down and
 out," he confided to his friend, Al. Morse, clerk
 at the Pennington Hotel, "but a grubstake
 would come in mighty handy just now." Morse
 went the limit, saying after the one-time
 premier "coon shouter" had departed: "If I
 had all the money Walsh has spent for cigar-
 ettes and neckties I would own this place."

Edward Abeles, who was the feature of the
 Orpheum bill the week of 21, said in an inter-
 view that he refuses to recognize the patrons
 of vaudeville as "low brow," nor is he ready
 to admit that the audiences at legitimate plays
 are "high brow," adding: "The devotees of
 vaudeville are the same persons, but probably
 looking for greater diversion than they
 would find in a play requiring an evening
 presentation. To my mind, the actor should
 act up to the highest intelligence in the
 audience and draw the lowest up to him, instead
 of trying to act down to the low one."

Harold Hushka, business representative for Al.
 G. Barnes animal show, which gave two per-
 formances here on May 27, announced that a
 hippodrome will be built within the city limits
 of the Berlin Winter Gardens and ultimately
 represent an investment of \$500,000. The show
 will winter in Spokane from Oct. 1 to May 1
 in the future. Plans include a complete set of
 cages and stables, living quarters for employes
 and permanent seating facilities, large rings,
 stage and tracks. Until last season they win-
 tered in Spokane three seasons.

Edward Lawrence, formerly with the Baker
 Stock co., playing at the Spokane Theatre,
 whose season closed 29, has joined the Barrie
 co., acting the part of Polon twenty-five hours
 after receiving the manuscript.

Harry G. Hayward, manager of the Audi-
 torium, will leave early in July for San Diego,
 Cal., to assume the management of the
 Spreckels Theatre, erected at a cost of \$1,000,-
 000, to be opened next November. His family
 will join him next September. Mr. Hayward is
 one of the best known and most prominent the-
 atrical managers in the Northwest, and through
 his efforts Spokane theatregoers have enjoyed a
 line of meritorious attractions at the Audi-
 torium, the Spokane and other houses under his
 management. He started as manager of the
 Auditorium, taking charge of the Spokane when
 that house was built and booked first-class at-
 tractions, and a few years ago he returned to
 the Auditorium. Mr. Hayward began his the-
 atrical career in London, England, where he was
 a call boy in the Irving Theatre. He came to
 Spokane in 1890, two years before its incorpo-
 ration as a city, and in the early days occupied
 these positions at one time, City Clerk, clerk of
 the leading hotel, city historian, head of a
 transfer co. and manager of the only theatre.
 W. B. McCREA.

SEATTLE.

Strong Attractions at the Moore and Grand—
 Max Figman Adds to His Laurels.

At the Moore The Yankee Girl May 25-28 was
 presented in a delightful manner by an excellent
 co. before houses averaging good business.
 Blanche Ring in the title-role won favor, in-
 vesting the part with charm, skill and clever-
 ness. In the cast were Marguerite Wright, Ju-
 liette Lange, Harry Gilfill, William P. Carle-
 ton, Rutherford Kent, Juan Villanova, Peter Cur-
 ley, Charles J. Winniger, and other talent.
 Dark 29, 30. Mary Garden and co. in concert
 31.

A Winning Miss 21-27 at the Grand was pre-
 sented by an efficient co. before medium and
 large houses. Lester was seen to ad-
 vantage in the title-part. Bloom as J.
 Harrington Ham scored effectively, displaying
 skill, resourcefulness and versatility. In the
 cast were Grace Manlove, Hattie De Von,
 Percy Chapman, Gil Barry, and others, who
 contributed to the fun and amusement. Dark
 28-2. Motion pictures 3.

Max Figman is fast becoming a great local
 favorite, as evidenced by the large and capac-
 ity houses which greeted him in Mary Jane's Pa
 21-27 at the Seattle. As Hiram Perkins he
 added many light touches to the part, which did
 not detract from a natural and convincing
 character. Julia Von Weithoff acquitted herself
 with credit as Mary Jane. Lolita Robertson
 faithfully portrayed the part of Portia Perkins,
 and Jane Urban made a good Lucille Perkins.
 Elizabeth De Witt, Harold Holland, Denton
 Vane, Lewis Von Weithoff, Charles Yale, Louis
 Morrison, and others contributed to the success
 of the performances. Same co. in The Marriage
 of Kitty 28-3.

At Cripple Creek 21-27 was the offering at the
 Loie, and the attendance ranged from small to
 large houses. Verne Layton was seen to ad-
 vantage as leading man, and Virginia Thorndike
 gave a faithful delineation as Belle Gordon.
 Little Emily Simon as Tottie made a great hit,
 and the other members of the co. made the
 most of their respective roles. In the cast were
 Margaret Marriott, Clarence Ayres, Sam Grif-
 fith, Harry Crimmings, George B. Berrell, and
 others. In a Woman's Power 28-3.

June 1 will be known as Progress and Pro-
 priety Day, and will be celebrated in a becom-
 ing manner, to mark the commencement of
 many undertakings of a public nature, promot-
 ing the future welfare of the city.

The Golden Potlatch is the name given to the
 open air celebration that will take place here
 July 17-22. Potlatch is the local Indian term
 for such an affair. Aquatic events will form a
 prominent feature of the celebration.
 BENJAMIN F. MESSERVY.

ELENSBURG.—THEATRE (H. S. El-
 wood): Juvenile Bostonians May 23, 24, under
 auspices of the Elks; fair houses both nights;
 well received.

WISCONSIN.

EAU CLAIRE.—OPERA HOUSE (G. D.
 Moon): San Sebastian (local) May 22; this
 musical comedy, by Jack McDonough, played re-
 turn engagement to full house. Every time one
 sees it he is deeper impressed with the fact
 that some day Mr. McDonough is more than
 likely to land in the front row of writers of
 light opera. San Sebastian contains at least
 three big musical hits. Stussy and Bieder make
 a team that would "make good" in the largest
 attractions. Madame Sherry 29: good attrac-
 tion and business. Minneapolis Symphony Or-
 chestra 30.

OSHKOSH.—OPERA HOUSE (J. E. Wil-
 liams): Winninger Brothers Stock co. May 21-
 30 to good houses, and presented The Poor Mil-
 lionaire, The Game, The Man of Her Choice,
 A Dutch Blockhead, Men of the World, Sammy
 of the Plains, Sheridan Keene, Keopler's For-
 tunes, The Mysterious Music Master.

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JANESVILLE.—OPERA HOUSE (Peter L. Myers): Girl from U. S. A. May 27 pleased fair business. Low Dockstader 29.—ITEM: Mr. Appleby, of the Grand Beloit, has leased house for summer and will run vaudeville and pictures.

MANITOWOC.—CRYSTAL (Endels and Goetzler): The Dalton Stock co. closed their seven weeks' engagement May 28 after a successful run.—ITEM: Wells Gilliland doing juveniles, left the co. to join the Selig forces at Chicago.

LA CROSSE.—THEATRE (Gage and Wohlbuter): Madame Sherry May 30, matinee and evening, drew large and well-pleased audiences.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Girl from U. S. A. May 30 pleased good houses.

MARSHFIELD.—OPERA HOUSE (J. P. Adler): Norwoods, hypnotists, May 29-4.

WEST VIRGINIA.

FAIRMONT.—OPERA HOUSE (Will DeShon): Mac La Forte Stock co. 22-27.—ITEMS: Wonderland Floating Theatre at wharf 22.—Dispatch from Camden, N. J., states that the Grand Opera House is to be included in the Moore Theatrical Syndicate, which was incorporated 20. This circuit will include about forty houses between Philadelphia and Chicago.—Several new theatres will be built for this co. Home office, Atlantic City, N. J. Officers: Samuel F. Nixon, president; R. Robinson, vice-president; Fred R. Love, secretary; Edward L. Moore, general manager.

CHARLESTON.—BURLEY (N. S. Burlew): Midnight Sons 15 pleased good business. Miss Nobody from Starland 17: good production and business.

WHEELING.—COURT (E. L. Moore): Grace Van Strudford Opera co. 17: fair business. Marie Cahill 20: good business.

WYOMING

LARAMIE.—OPERA HOUSE (H. E. Root): Mack-Graves co. May 22-27 in the Call of His Mate, Alaska. The Magic Tailsman, Forty-five Miles from Nowhere. The Resident Engineer, and St. Elmo: excellent co. to light business.—A Bachelor's Honeymoon 2. Paul Gilmore 30.

CANADA.

MONTREAL.

The Orpheum Stock Company Gave Fine Performance of The Squaw Man—Parks Open.

In the production of The Squaw Man at the Orpheum May 29-30 the stock co. gave the best all-round performance so far and that is saying a good deal. Charles Mackay was mainly and sympathetically. Jim Carson-Thomas MacLarnie gave a capital characterization of Cash Hawkins and the Big Bill of Samuel Reed was a beautifully natural piece of work. J. H. Green, who was specially engaged for the part of Tabywan, gave a fine impersonation of the Indian chief. Lillian Kemble played Lady Diana with feeling, and Beatrice Nichols made a pretty and sympathetic Naturch. A number of other clever sketches were given. Charles Dow Clarke, J. C. York and J. Bennett deserve special mention. Wildfire 4-10.

Michael Coscia, the violinist, and Gertrude Maxwell, in songs and dances, are the chief features at the Lyric.

Schmear Park opened 29 to big business. The Military Band is under the direction of Prof. J. J. Goulet; the Trained Cockatoos, Lillian Conne-Piquo, clown gymnast; Ernest Pantzer and co., and Jetter and Congers, skaters, are the vaudeville features.

Dominion Park is drawing large crowds with its varied attractions.

Vaudeville and pictures still do good business at the Franciscan.

W. A. TREMAYNE.

CALGARY, ALBERTA.—LYRIC (W. B. Sherman): Isle of Spice May 22-24: good co.; S. H. O. Olga Netherland in the Madam of Eve; Evelyn Vaudray 26, 27: capacity: fine reception. The Cat and the Fiddle 28-31. Olga Netherland 1 in Sister Beatrice Congers's Little Pansies 2, 3.—EMPIRE (M. Kyle): Good vaudeville bill to capacity.—ORPHEUM (W. B. Sherman): Sherman's Musical Comedy co. 22-24 in Hector. A Young Turk 25-27: good business. The German Alaskan 28-31. Mendelsohn 1-3.—ITEMS: Work has been commenced on a new theatre here by Loughhead and Sherman, to cost \$350,000. The Lyric Theatre will be turned into a vaudeville house, playing Sullivan and Conside's attractions, and the capacity will be increased from 900 to 1,300.—Loughhead and Sherman are increasing the capacity of their Empire Theatre, at Edmonton, from 900 to 1,000, and will either buy the present theatre at Saskatoon or build another.—Colonel Walker is to build a new theatre this summer, and the Empire is to be replaced by another theatre, but plans not yet definitely settled.

HAMILTON, ONT.—OPERA HOUSE (A. R. London): George Evans and his Honey Boy Minstrels May 17: excellent performance, to an enthusiastic audience. Stetson's U. T. C. 19, 20 was the closing attraction of a most successful season.—TEMPLE (J. G. Annetton): The closing week of vaudeville 27 gave a good and varied bill that was well patronized.—MOUNTAIN (George H. Summers): Opened its doors 24, presenting The Man from Ottawa to a capacity audience: the hot weather coming on, however, for outdoor amusements. The Girl and the Baron 25-3.

COBORG, ONT.—VICTORIA OPERA HOUSE (W. H. Maher): The Red Mill May 22: good co.; pleased fair business. James Crowley and William Moore as Con Kidder and Kid Connor kept the audience laughing from the rise of the curtain with their very clever impersonations and dancing. Materson's V. T. W. 31 should draw capacity. Edward Waldman in Dr. Jekyll and Mr. Hyde 2: closing attraction for the season.—THE KING GEORGE (Mitchell and Perks): Continues to draw large crowds. George Greer pleased capacity 12, 13.

PORT HOPE, ONT.—GRAND (J. T. Steven): Bert Lamont's co. May 26, 27 pleased good business with The College Girl and the Prince. Dr. Jekyll and Mr. Hyde 1.—ITEMS: The Grand will be remodeled during the summer.—The Stars are at their summer home after having a very successful season.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Kirk Brown's second week, May 29-30. Involving the Maxman, Bowling the Wind, The Ironmaster, Othello, and Glasseater: business good, with two extra large audiences on Victoria Day 24.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

BARBERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Hancock, Mich., 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Denver, Colo., 5-10.

BENHARDT, SARAH (W. F. Connor, mgr.): Portland, Me., 9, Providence, R. I., 12.

BURKE, BILLIE (Charles Frohman, mgr.): San Francisco, Cal., 5-17.

CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17—Indefinite.

COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., Feb. 20—Indefinite.

CRAWLEY, CONSTANCE (Frank Lee Short, mgr.): New York city 5-10.

DREW, JOHN (Charles Frohman, mgr.): Los Angeles, Cal., 5-11. Spokane, Wash., 12.

EVERYBODY (Henry W. Savage, mgr.): New York city Feb. 27—Indefinite.

EXCUSE ME (Henry W. Savage, mgr.): New York city April 17—Indefinite.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Omaha, Neb., 7, 8, Lincoln 9, St. Joseph, Mo., 10, Topeka, Kan., 12, Wichita 13, Colorado Springs, Colo., 14, Denver 15-17.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—Indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—Indefinite.

MASON, JOHN (Messrs. Shubert, mgrs.): New York city March 13-July 1.

OLD HOMESTEAD (Franklin Thompson, mgr.): Salt Lake City, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

POCKETTELL (Ida, 10, Boise 11-13, Nampa 14, Weiser 15, Baker City, Ore., 16, La Grande 17, Pendleton 18.

ROBSON, MAY (L. S. Siro, mgr.): San Francisco, Cal., 26-June 10, Petaluma 12, Santa Rosa 13, Woodland 14, Marysville 15, Chico 16, Red Bluff 17.

STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., March 5—Indefinite.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Ottawa, Can., 8-7.

WHEN A WOMAN WILLS (George L. Barton, mgr.): Oxford, Ind., 7.

WHIP (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, 18-June 10, New Plymouth 12, Wanganui 13, Palmerston North 15, 16, Christchurch 19-20, Timaru July 1, Oamaru 3, 4, Dunedin 5-20, Invercargill 21, 22.

YOUTH (Julius Hopp, mgr.): New York city June 8—Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 20—Indefinite.

ADAM GOOD (Monte Thompson, mgr.): Gloucester, Mass., May 29—Indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—Indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—Indefinite.

ANSON-GILMORE (Buffalo, N. Y., April 17—Indefinite.

ARCADE (L. O. Mumford, mgr.): Newark, N. J., 4—Indefinite.

ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Indianapolis, Ind., April 17—Indefinite.

ATWELL, ROY (F. T. Pullen, mgr.): Dayton, O., May—Indefinite.

BAKER (George L. Baker, mgr.): Portland, Ore.—Indefinite.

BAKER, LEE (Minneapolis, Minn., Feb. 26—Indefinite.

BELABOO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

BELASCO THEATRE (Washington, D. C., May 22—Indefinite.

BELMORE (Lionel Belmore, mgr.): Washington, D. C., May 22—Indefinite.

BENNETT, J. MOY (Cobalt, Can.—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.

BLOOD, ADELE PLAYERS (Edward Davis, mgr.): Louisville, Ky., March 20—Indefinite.

BONSTELE, JESSIE (Buffalo, N. Y., April 24—Indefinite.

BRISTOL (Fred Seward, mgr.): Bristol, Tenn., April 28—Indefinite.

BUNTING, EMMA (Warren F. Hill, mgr.): Richmond, Va., May 6—Indefinite.

BURBANK (Olivier Morosco, mgr.): Los Angeles, Cal.—Indefinite.

BROCKBURN (Minneapolis, Minn., May 14—Indefinite.

CAREY (Syracuse, N. Y., May 20—Indefinite.

CHAUNCEY-KEIFFER (Beaver Falls, Pa., May 29—Indefinite.

COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., May 7—Indefinite.

COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—Indefinite.

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ST. CLAIR, WINIFRED (Earl D. Sine, mgr.):
Nashville, Ill., May 1—Indefinite.
SCHILLER PLAYERS: Atlanta, Ga., April 24—
Indefinite.
SCHILLER PLAYERS: Norfolk, Va., May 1—
Indefinite.
SCHILLER PLAYERS: Birmingham, Ala., April
18—Indefinite.
SERVOSS, MARY: Grand Rapids, Mich., May
21—Indefinite.
SHERMAN, E. St. Louis, Ill., June 4—Indef-
nite.
SPONNER, OECIL (Blaney-Spooner Co., mgrs.):
New York city, Feb. 27—Indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner,
mgr.): Brooklyn, N. Y., May 29—Indefinite.
STUBBS-WILSON (Harry O. Stubbs, mgr.):
Columbus, O., May 29—Indefinite.
SUBURBAN: St. Louis, Mo., May 14—Indef-
nite.
SUTTON (Dick Sutton, mgr.): Los Angeles,
Cal., April 24—Indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.):
St. Joseph, Mo., Indefinite.
THOMPSON AND WOODS: Brockton, Mass.,
Dec. 26—Indefinite.
TRAVERS-VALE: Hoboken, N. J., May 1—In-
definite.
TRENTON: New York city—Indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Wil-
liamsport, Pa., May 29—Indefinite.
UNION HILL: Gloucester, Mass.—Indefinite.
VAN DYKE-EATON (H. Walter Van Dyke,
mgr.): Milwaukee, Wis.—Indefinite.
VAN DYKE-EATON (F. Mack, mgr.): Chicago,
Ill., May 1—Indefinite.
WEST END (M. Wallace, mgr.): St. Louis, Mo.,
May 28—Indefinite.
WETTING PLAYERS (Horkheimer Amusement
Co., mgrs.): Syracuse, N. Y., April 17—In-
definite.
WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla.,
March 20—Indefinite.
WORCESTER PLAYERS (J. F. Burke, mgr.):
Worcester, Mass., May 15—Indefinite.

TRAVELING STOCK COMPANIES.

ANDERSON, CLAYTON, PLAYERS (Clayton
Anderson, mgr.): Atlantic, Ia., 5-7, Council
Bluffs 8-10, Marysville, Mo., 12-14, Chillicothe
15-17.
DUDLEY, FRANK: Lawton, Okla., 5-12.
HALL, DON C. (Don C. Hall, mgr.): Green
Bay, Wis., 4-10, Oconto 11-17.
HICKMAN-BESSEY (James D. Proudlove,
mgr.): McAlester, Okla., 4-10, Cleburne, Tex.,
12-17.
HICKMAN, GUY: Ft. Smith, Ark., May 29—
June 10, Little Rock 12-24.
HORNE (M. Horne, mgr.): Akron, O., 5-17.
KEMPTON COMEDY (G. E. Kempton, mgr.):
Sargents, Neb., 5-10.
KNICKERBOCKER (Murphy and Sherwood
mgrs.): Vandallia, Mo., 5-10, Moberly 12-17.
LEWIS, VIRGINIA (Shores and Lewis, mgrs.):
Glenwood Springs, Colo., 7-10.
PICKERTS, FOUR (William Pickert, mgr.):
Dodgeville, Wis., 7-5, Elion 8-10.
SPENCE THEATRE (Bohns and Davis, mgrs.):
Nowata, Okla., 5-10.
WILLIAMS: Lawton, Okla., 5-10.
WINNINGER BROTHERS: Wausau, Wis., 5-10.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent
Aborn, mgrs.): Newark, N. J., June 5—In-
definite.
ABORN GRAND OPERA (Milton and Sargent
Aborn, mgrs.): Chicago, Ill., June 4-July 1.
ABORN GRAND OPERA (Milton and Sargent
Aborn, mgrs.): Baltimore, Md., May 1—In-
definite.
ABORN GRAND OPERA (Milton and Sargent
Aborn, mgrs.): Washington, D. C., May 1—
Indefinite.
BEGGAR PRINCE OPERA (Edwin Patterson,
mgr.): Pinestone, Minn., 7, Dell Rapids, S. D.,
8, Flanagan 9, Madison 10, Sioux Falls 11.
BEGGAR PRINCE (Edwin Patterson, mgr.):
Miller, Cal., May 29—Indefinite.
Huron 10, Brookings 12, Elston, Minn., 13,
Pinestone 14, Dell Rapids, S. D., 15, Flanagan
16, Madison 17, Watertown 18.
COUNTRY GIRL (Gray-Stewart Co., mgrs.):
New York city May 29—Indefinite.
DRINKER'S MUSICAL COMEDY (Geo. L. Bar-
ton, mgr.): Flint, Mich., May 29—Indefinite.
DELMAR MUSICAL COMEDY: St. Louis, Mo.,
May 28—Indefinite.
DILL, MAX (Max Dill, mgr.): Winnipeg, Can.,
5-10.
FOLLIES BERGERE (H. B. Harris, mgr.): New
York city April 27—Indefinite.
FOLLIES OF 1910 (Florence Zieffeld, mgr.):
New York city June 5—Indefinite.
HARTMAN, FERRIS: Los Angeles, Cal., Oct.
10—Indefinite.
HEART BREAKERS (Mort Singer, mgr.): Chi-
cago, Ill., May 30—Indefinite.
HERZ, RALPH (Jos. M. Gaites, mgr.): Boston,
Mass., May 22—Indefinite.
IDORA OPERA (R. L. York, mgr.): Los An-
geles, Cal., May 22—Indefinite.
ITALIAN OPERA (Joseph Zuro, director): New
York city May 22-June 1.
JACK AND THE BEANSTALK (J. C. William-
son, Ltd., mgrs.): Auckland, New Zealand,
July 2-Aug. 8.
LITTLE MISS FIX-IT (Messrs. Werba and
Luescher, mgrs.): Chicago, Ill., May 22—In-
definite.

LYRIC MUSICAL COMEDY (Keating-Flood Co.,
mgrs.): Portland, Ore., Mar. 14—Indefinite.
MACDONALD, CHRISTIE (Werba and Lues-
cher, mgrs.): New York city Dec. 26-June 10.
MANHATTAN OPERA: Elmira, N. Y., May 21—
Indefinite.
PEKIN STOCK: Chicago, Ill., May 1—Indef-
nite.
PINAFORE (Messrs. Shubert, mgrs.): New York
city March 13-June 10.
PINK LADY (Klaw and Erlanger, mgrs.): New
York city May 29-June 24.
ROYAL COMIC OPERA (J. C. Williamson, Ltd.,
mgr.): Dunedin, New Zealand, 10-24, Inver-
cargill 26, 27, Oamaru 28, 29, Tamaru 30,
Christchurch July 1-10.
SCHEFF, FRITZ (Messrs. Shubert, mgrs.):
Chicago, Ill., May 22—Indefinite.
SHERMAN, JOSEPH P.: Cleveland, O., 5-24.
SHERMAN'S MUSICAL COMEDY (F. A. Wolff,
mgr.): Calgary, Albt., March 27—Indefinite.
SHERATT, VALESKA (Lee Harrison, mgr.):
Boston, Mass., May 29-June 10.
SWEET SIXTEEN (John R. Willis, mgr.): At-
lantic City, N. J., June 5—Indefinite.
WINTER GARDEN (Messrs. Shubert, mgrs.):
New York city March 20—Indefinite.

MINSTRELS.

DE RUE BROS.: Phillips, Me., 7, Kingfield 8,
Wilton 9, Winthrop 10.
GEORGIA TROUBADOURS (Wm. McCabe,
mgr.): Center Point, Ia., 9-11, Urbana 12, 13,
Walker 14, 15, Quasqueton 16-18.

BURLESQUE.

BURLESQUE STOCK (John Grieves, mgr.):
Boston, Mass., May 1—Indefinite.
BURLESQUE STOCK (Isay Weingarten, mgr.):
Chicago, Ill., May 7—Indefinite.
BURLESQUE STOCK: Philadelphia, Pa., May
22—Indefinite.
BURLESQUE STOCK: Toronto, Ont., June 1—
Indefinite.
FOLLIES OF NEW YORK AND PARIS (E. M.
Rosenthal, mgr.): Brooklyn, N. Y., 5-10.
GAYETY MUSICAL: Minneapolis, Minn., May
21—Indefinite.
GAY WEIR (Gordon and North, mgrs.): At-
lantic City, N. J., 5-17.
GOLDEN CROOK (James Fulton, mgr.): Buf-
falo, N. Y., 5-10.
IMPERIALS (Sam Williams, mgr.): Brooklyn,
N. Y., 5-10.
INNOCENT AIDS: Detroit, Mich., 5-10.
MONTY CARLO GIRLS: Philadelphia, Pa., 5-10.
WIFE GUY (Edmund Hayes, mgr.): Buffalo,
N. Y., 5-10.

CIRCUSES.

BARNUM AND BAILEY'S: Logansport, Ind., 8,
Dedance, O., 9, Toledo 10.
BUFFALO BILL'S WILD WEST: Haverhill,
Mass., 7, Lawrence 8, Manchester, N. H., 9,
Nashua 10, Concord 12.
FORPAUGH-SELLS BROTHERS: Bethlehem,
Pa., 7, Dover, N. J., 8, Plainfield 9, Long
Branch 10, New Brunswick 12, Coatesville,
Pa., 13, Columbia 14, Frederick, Md., 15,
York, Pa., 16, Carlisle 17.
HAGENBECK-WALLACE: Owosso, Mich., 7,
Lansing 8, Charlotte 9, Hastings 10,
Riverview Park: Portland, Me., 7,
Waterville 8, Bangor 9, Lewiston 10.
ROBBINS, FRANK A.: Quakertown, N. J., 7.
SELLS-FLOTO: Eugene, Ore., 7, Salem 8, Van-
couver, Wash., 9, Chehalis 10.

BANDS.

BIANCAR'S: Washington Park, Philadelphia,
May 27-June 10.
CAVALLO'S: Forest Park, St. Louis, Mo.—In-
definite.
CREATORS: Asbury Park, N. J., May 29-
July 2.
HERBERT, VICTOR: Coliseum, Chicago, Ill.,
5-10.
KYLE'S BOHEMIAN (Bohumir Kyrle, direc-
tor): Woodside Park, Philadelphia, Pa., May
20-June 17.
LIBERATI, ALESSANDRO, BAND AND
GRAND OPERA: White City, Chicago, Ill.,
June 10—Indefinite.
OHLMEYER: Willow Grove Park, Philadelphia,
Pa., May 27-June 24.
PHILIPPINI: Electric Park, Kansas City, Mo.,
May 21—Indefinite.
PRYOR ARTHUR (D. W. Stuart, mgr.): River-
view Park, Chicago, Ill., 4-24.
SIRIGNANO, GUINSEPPE: Riverview Park,
Louisville, Ky.—Indefinite.

MISCELLANEOUS.

FRIARS' FROLIC (Friars' Club): Boston,
Mass., 7, Providence, R. I., 8, New York
city 9.
GARDEN, MARY: Spokane, Wash., 7.
GILPINS, HYPNOTISTS: Chicago, Ill., May
31-June 10.
HOWE TRAVEL FESTIVAL (Leman H. Howe,
mgr.): Kansas City, Mo., May 7-June 17.
HOWE TRAVEL FESTIVAL (Leman H. Howe,
mgr.): Montreal, P. Q., 5-10.
NEWMAN, HYPNOTIST: Buffalo, Minn., 7, 8,
Le Sueur 9, 10, Janesville 11-13.
RAYMOND, THE GREAT (Maurice P.
Raymond, mgr.): Barcelona, Spain, 1-15,
Turin, Italy, 17-24, Milan 26-July 7.

BROOKLYN AMUSEMENTS.

Lights o' London Draw Well—Percy Williams,
Plans for an Old-Timer's Celebration.

The Lights o' London was given with an all-
star cast May 29-31 at the Shubert Theatre, and
drew large attendance at every performance.
Holbrook Blinn cleverly portrayed the role of
Seth Preene, while the part of Clifford Armistage
was well taken care of by Charles Richmond.
Thomas A. Wise scored as Joseph Harris.
One of the best vaudeville bills ever seen in this
borough was offered at the New Brighton Theatre
20-2 and consisted of twelve all-star acts. The
headline position was held by Trilby Shattuck,
who scored a hit with her repertoire of songs,
Lottie Gilson "came back" and proved herself
"The Little Magnet" of former years. She was
greeted with rounds of applause, and after sev-
eral encores was called upon to make a speech.
She concluded her act by singing her old-time
success, "The Sunshine of Paradise Alley,"
with the audience joining in the chorus. Una
Clayton and company furnished the comedy with
their sketch, "His Local Color." Others on the
bill were Felix and Claire, Harry Tabor and his
Colleagues, Marshall Montgomery, the Bowman
Brothers, Weston, Fields and Carroll, the Eugene
Trio, and Chester's Canines.

A fine bill was presented at the Orpheum The-
atre 29-3 and despite the hot weather drew large
audiences. The program consisted of The
Leading Lady, The Hold Up, Lydia Barry, Julius
Tannen, Flanagan and Edwards, McKay and
Cantwell, and the Musical Simpsons.
The Spooner Stock company, headed by Edna
May Spooner and Augustus Phillips, took pos-
session of the Malesic Theatre 29-3 for a four
weeks' engagement, opening in a new farce-
comedy by Cecil Spooner and Charles E. Blaney
entitled My Wife's Gone to the Country, and
were enthusiastically received. Edna May was
seen in the role of Jessie Green, while Augustus
Phillips took care of the part of William Brown.
Hal Clarendon and Edward had a strenuous
part, Arthur S. Byron as Frank Desmond, Harry
B. Castle as Uncle Sylvester, Lella Davis as Mrs.
Brown, Mrs. Spooner as Harriet Pepper, L. J.
Fuller as Dr. King, and Florence Hill as Maria
completed the principal roles.
Folino Biondi was the offering at Phillips'
Lyceum last week.

The Summer stock engagement at Shubert's
Theatre will begin this week, when the Corne
Favton Stock company, composed of many popu-
lar local favorites, will present The Man on the
Cliff. Florence Gear and Samuel B. Hardy will
take care of the leading roles. Other popular
favorites who will be seen include Daniel Ham-
ilton, Harry E. McKee, Frank Armstrong, Bobbie
Livingston, Lila Gordon, T. Irving Southard,
William G. Slider, Elsie Scott, Grace Fox and
Ethel Milton. It is the intention of Mr. Favton
to bring to the Shubert Theatre during his en-
gagement there many other well-known players
now appearing under his management, including
Jessie McAllister, Benjamin P. Wilson, W. A.
Mortimer, and Eugene Fraser.
Irene Ackerman, formerly treasurer of the
Bijou Theatre and well known to the patrons of
that house during its occupancy by the Spooner
Stock company, will spend this month in At-
lantic City, where she will give her annual
course of original plays. She will also
present them at Cape May and other places.

A distinct treat is being prepared by Manager
Percy Williams for the patrons of the Or-
pheum Theatre for the week of 19, when an old-
timers' celebration will be held there. The bill
will be composed entirely of acts of early days
which are still popular with variety audiences.
Mr. Williams has devoted his personal attention
to the assembling of these artists and has suc-
ceeded in rounding up a bill remarkable in many
respects. Among the noted performers who will
constitute the bill are McIntyre and Heath, Annie
Yeaman, Jim and Bonnie Thornton, Gus Wil-
liams, Lottie Gilson, Ward and Curran, Will H.
Fox, John Le Clair, and Fox and Ward. To
further delight the old patrons of variety the
performance will conclude with an afterpiece en-
titled The Doctor Shop, first used many years
ago by McIntyre and Heath, and which will be
participated in by the entire company, as was
the custom in the olden days. Mr. Williams
has designated this galaxy of golden entertain-
ers as "The Never Fading Stars of Variety,"
which is most appropriate.

CHARLES J. RUPPEL.

LOUISVILLE.

Regular Season at an End—Open-Air Attractions
Doing Well—Local Items.

The Victor Herbert Orchestra gave a concert
at the Shubert Masonic May 31 to a very large
and well pleased audience. The programme was
a well arranged one, embracing a number of the
compositions of the composer leader.
The regular season has closed at all of the
local houses, but the Gaiety, under the able
management of the veteran Al. Bourlier, is con-
ducting a summer season of vaudeville and
pictures which is also the offering at the At-
lantic, under Manager J. Tom Ward, late of the
Walnut Street Theatre.

The weather has been most favorable for the
open air places, Fontaine Ferry Park and River-
view Park. At both places extraordinarily good
band concerts are given afternoon and night,
and thoroughly up-to-date attractions are offered
in the pavilions or theatre attachments.

Manager John T. Macanley, of Macanley's
Theatre, is now in the East arranging for the
season 1911-12, which should be a good one,
having the prestige of time and record of
achievement, and the genial Colonel to control
it, who is thoroughly in touch with his clientele.
The new Tyler Hotel will open early in the
Winter, with Nic Bowler in managerial charge.
This gentleman has an extended acquaintance
with theatrical professional people.

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Drama

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Edwards Davis, late of the stock on, leaving
his name at the Avenue and the Shubert Ma-
sonic, has departed.

Edwards, who is doing a remarkably clever
indoor circus act at the Gaiety with a number
of wonderfully well trained animals, in a Lou-
ville boy to whose credit it should be stated
that he has applied a large portion of his profits
upon his stage venture in the erection here of
a beautiful home for his aged mother.

CHARLES D. CLARKE.

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Weak. For Reliable Relief Try Marine Eye
Remedy. You Will Like Marine.

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steel, and was covered with vulcanized hard fibre, lined with fibre and bound with vulcanized
hard fibre, wouldn't you wonder why you used the heavy old fashioned canvas covered wood
trunk as long as you did, and wouldn't you be anxious to get up to date?

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE recent turning of famous Madison Square Garden into a motion picture show-place with the hope of providing the necessary revenue that will save the historic structure for New York is a striking instance of one of the most beneficent results of the motion picture "crash," as it has been sometimes called, in derision. Pictures may save the Garden as they have saved many another amusement edifice in every part of the country. It was about four years ago that T. H. Minnion, reading the motion picture future rightly, advised regular theatres to run pictures in their houses during "open time" and on "dark nights." The advice was original with this paper and was received by the picture men of those days with little favor. Some of them thought they saw in it an insidious plot of the regular theatre managers to work some sort of pocus-pocus in the picture game for the purpose of ruining it. But T. H. Minnion persisted and one firm, Miles Brothers, of that period, to whom motion pictures owe more of a debt for this and other advance movements than it is now the fashion to acknowledge, joined in the campaign with vigor. This was during 1907. The result was an ever increasing number of regular theatres that were turned over to motion pictures, either in whole or in part. That the new policy proved a life saver and headed off the mortgage man in many important instances can never be doubted. Now it comes the turn of Madison Square Garden. May the sovereign remedy prove as efficacious now as in the past. It is a big job, to be sure, but pictures should be equal to it.

But if motion pictures are to save the Garden it will be the prayer of The Spectator that it be motion pictures unalloyed. Heaven protect us from a leaven of that nerve-destroying horror, cheap vaudeville. The Garden people at present are undecided, it appears. They want to run a picture show that will produce the most money, and if they do not get the support they desire from the policy at first inaugurated—pictures and orchestral music—they may put in other attractions. Here lies the danger, and it is the rock on which every large attempt to conduct a purely picture show in New York has come to grief. Instead of improving the pictures by the manner of presentation, such as perfect projection, incidental sound effects and properly played music rehearsed in advance for each film, it has been the wont of house managers to further slight the films and resort to vaudeville. What a glorious thing it would be if the Garden, taking the other tack, should give us an example of a picture house operated as it should be! Let there be incidental entertainment between the pictures, but let it be of a better order than the current cheap vaudeville, and let the pictures be the feature.

The fact is—and it is a fact known to every well informed picture man in the business—that New York city has never yet had a permanent picture theatre con-

ducted on the higher plane of management which has proven such a phenomenal success in many other cities and larger towns throughout the country. New York people have never had even the opportunity of passing on an ideal picture show, except once when Lyman Howe showed what might be done during a short season of Sundays at the Hippodrome. The heavy rental price and, it is said, an inability to keep up a sufficient change of programme, prevented Mr. Howe from continuing the experiment in New York, although he continues to make money in other cities so fast that it is declared he is ashamed, some times, to count it. But no one has ever followed up his experiment here. Pictures throughout New York have continued to be exhibited in much the same manner that the butcher boy grinds out Hamburger steak. While other cities and dinky little towns have been developing the exhibiting end of the business in some harmony with the vast improvements that have been made in film quality, New York has continued to be satisfied with steadily deteriorating methods.

It has been the policy in New York, when a picture house showed failing business, due to the passing of the novelty, to turn to cheap vaudeville. It never seemed to occur to the managers that it was the pictures that were their biggest drawing cards, and that if people quit coming it was not that they did not want pictures, but that they wanted them better. Instead of doing with the pictures what they would have done with any other class of amusement, improved the manner of exhibiting them, they slighted them still further, relegating them to the background and running them without the slightest attention to speed or to making them more effective and interesting. Then they filled in with cheap vaudeville, spending many times more money than improved picture service and better picture exhibition would have cost them.

The Keith and Proctor houses in New York have maintained the best picture service of any New York houses, but, strange to say, with twenty-four new reels of the best pictures each week, they have steadily refused to show them in a manner that would give the public a chance to see them at their best. At the opening of these houses each morning the new reels are run off with reasonable certainty—that is to say, that in two hours or two hours and a half one can manage to see the complete picture programme for the day by sitting through three or four vaudeville acts. But after the first run there is no telling in the most of these houses how long a person must wait to see all four reels of films, or whether or not he can see them at all, for with five and six vaudeville turns it often happens that something must be cut and in New York that of course means the pictures. At the Fourteenth Street Theatre, where three new reels of independent films are run each day, all three may be seen in an hour, if one is on hand promptly at 12:15, but after that it means an afternoon of vaudeville or an entire evening, and, to make the thing worse, there is an operator at this house who delights in running off the pictures at express speed, with the train late, and making up time. He sometimes makes the figures on the screen fairly jump through their actions, and kills any possibility of fine effect. The theatres referred to are the best in New York so far as pictures are concerned, the films shown being the latest. Some other houses give the films more consideration, but generally run more ancient subjects, and nowhere, so far as The Spectator knows, is there the slightest attempt to get artistic results.

What may be done with the films has been abundantly shown, both by Lyman Howe in New York and many other places, and also more particularly by established picture houses in other cities and towns. Every week there are plenty of films produced that admit of special treatment that enhances their attractive value in a way that would make a poor New York victim open his eyes in wonder. The Spectator was told recently of an Edison film, Silver Threads Among the Gold, that was seen by a traveler in the West at an unpretentious picture theatre. The film was run at proper speed, the projection was perfect, the screen of the most improved kind. The music was by an orchestra and the leader had arranged variations of the old song to fit the action. But most impressive of all, he had a fine female voice behind the screen sing the words of the song at the most appropriate places. The applause was tremendous and the crowded house of spectators went away praising the films. How differently this same film was produced in New York! The Spectator hates to think of the occasion on which he saw it. And what can be accomplished with Silver Threads Among the Gold can be done with hundreds of other subjects. All it requires is a little thought and intelligence on the part of the house management—a little enterprising interest in the pictures. Will New York ever attain it? Perhaps, in about 1925 or 1930. If it takes as long as it has to get rid of mule-drawn horse cars, we may never see the right kind of picture show.

And one is forced to wonder why. Is it that there are not enough intelligent people in New York to sup-



J. P. McGOWAN

of the Kalem Company, now en route for Ireland

port a real picture theatre? Or is it that we have not discovered the right kind of managerial brains for this particular purpose? Shrewd managers, of course, we have, but they have made their money by catering to the class of population that revels in cheap vaudeville, and they have concluded possibly that there are no other kinds of people living in this great city. How utterly mistaken they are is apparent when one considers the change in character of patronage at the Keith and Proctor houses since vaudeville has crowded the films into the background. There is a fortune for somebody in New York catering to the thousands upon thousands of people who would surely enjoy seeing the films at their best.

In the humble opinion of The Spectator the big manufacturers could do no wiser thing than to promote the establishing of an ideal picture show place in New York city, not only for the profit there would be in the venture, but as an object lesson for other house managers, here and elsewhere.

In a recent article in *The Moving Picture World*, dis-Earth, is an excellent illustration of the effective value of close attention to the verities in picture acting. A man is seen alone in the frozen wilds of Alaska. He falls exhausted and helpless in the snow, unable to creep further with his broken leg. In this condition he is rescued by his wife. Now, in too many picture producing companies this condition of affairs would have been almost wholly ruined by having the husband revive at intervals, so that he could "act." The fact that a man almost frozen to death would be incapable of movement would have made little difference to "the actor." Not even the imminence of death can prevent some actors from "acting." How often have we seen the sick man or woman represented as actually breathing his or her last and yet able to rise on an elbow or sit bolt upright in a chair and gesticulate like a windmill? Instantly afterward they gasp, throw a fit, and fall back dead. The occasions wherein truth is adhered to are so rare that it seems worthy of comment where, as in this case, one of them presents itself.

In a recent article in *The Moving Picture World* discussing the important elements in play construction, Louis Reeves Harrison places as most important "the idea"—"the meaning of the story." At the end of his article he asks: "What do you think about it?" For one, The Spectator will reply that he thinks Mr. Harrison is unquestionably and everlastingly right. "Idea" comes first, although the force and manner in which it is expressed are essential. A great idea powerfully conveyed is perfection. A great idea imperfectly expressed is still of value. But, with no idea to be



Story, Sklon.

MRS. B. F. CLINTON

of the Vitaphone Players

conveyed, all the power and perfection of expression in the world must fail to reach its mark. The Spectator has been arguing along this line for a long time, endeavoring to impress on picture producers a principle that is as old as literature, but it cannot be too often repeated, and cannot be urged by too many writers. The basis of any work of fiction, of literature, of art should be "the idea" underneath. THE SPECTATOR.

GREAT VALUE OF HISTORICAL FILMS.

The recent announcement of the Edison Company that it would soon commence the release of a series of historical films dealing with several important events of the American Revolution, issued in chronological order, again brings up the subject of the true historical film. That these subjects can be made interesting as well as educational has been abundantly proven. But it is conceded that in making them interesting care should be taken that facts are not distorted, and it is pleasing to note that the Edison producers claim to be holding this clearly in mind. Of past historical films that have created strong impressions, several will be readily recalled. One in particular, *The Stars and Stripes*, issued about a year ago by the Edison Company, called for special praise at the time and a notable scene from the picture is reproduced on this page, showing the famous sea fight in which the illustrious Paul Jones figured so prominently. The scene was a marvel of directing skill. Another striking subject that comes to mind whenever historical films are under discussion is the famous Napoleon film in two reels issued by the Vitagraph Company, with William Humphreys as Napoleon. A memorable scene from this film is also reproduced on this page. Other films of historical subjects that will long be remembered are Pathe's *Napoleon*, Vitagraph's *Washington*, the Italian films *Burning of Rome* and *Fall of Troy*, several Kalem subjects dealing with early American history, Selig's war stories of the *Rebellion* and others. In reference to the Selig films it is understood that this company will also enlarge on the historical field along special lines.

MOTION PICTURES AND THE PRESS.

It is significant to note that the *St. Louis Republican* now runs a department in its amusement section devoted to motion pictures. Gossip and notices of picture players and picture plays are readably arranged and published. Recognition of the news value of motion picture happenings and productions will inevitably become more general with the public press as time goes on. In the meantime let it not be forgotten that *The Mirror* was the first paper in the world to seriously and systematically cover motion pictures from the viewpoint of the public.

REPORT OF CENSORSHIP BOARD.

A pamphlet of thirty-two pages containing a report of the National Board of Censorship has been issued and is being circulated. The report is admirably arranged to show the great work this board has accomplished and

the influence it is at present exerting on motion picture production.

DISCRIMINATION AGAINST THE UNIFORM.

At a recent meeting of the Portsmouth, N. H., City Council, writes *The Mirror* correspondent, the license held by Gray and McDonough, proprietors of Premier Scene Temple, granting them the privilege of conducting a motion picture and dance house, was revoked. Immediately following this action a new license, allowing them to carry on a motion picture show, was given them.

This action of the council was taken owing to complaints of naval officials stationed at the local navy yard, as already told in *The Mirror*, that this house was unjustly discriminating against enlisted men in uniform of the United States Navy, the policy of this house requiring all patrons of the dance floor to wear civilian dress. While in the opinion of their legal advisers unlawful discrimination had not been proven against them, Messrs. Gray and McDonough decided to comply with the conditions imposed upon them by the City Council, with the result that dancing has been discontinued and the regular pictures and pictured melodies now form the attraction of their house. Of the former concert and dance orchestra of ten pieces the pianist alone remains. In consequence of these changes business has fallen off materially. The present condition is much deplored by the former dance patrons, among whom were numbered many prominent and influential citizens.

BILL PASSED REGULATING OPERATORS.

Assemblyman Walker's bill, which requires the licensing of operators of moving picture machines in cities of the first class, was passed in the New York State Senate May 25. Applicants for licenses are required to undergo a practical examination, shall be of full age and shall have served as an apprentice not less than six months. Persons who employ or allow an unlicensed person to operate machines are guilty of a violation of the bill. This proposed law now goes to the Governor, having been passed by the lower branch of the Legislature.

Senator Grady's bill, which requires fireproof protection of moving picture booths where combustible films of more than ten inches in length are used, has been reported favorably by the Senate Judiciary Committee.

MUTT AND JEFF IN PICTURE.

Beginning with July 1, the Nestor Film Company will put out two releases each week. The extra release will inaugurate the first of the Mutt and Jeff series taken from the famous cartoon of "Bud" Fisher. A unique feature of this series is that the conversation of the players appears beneath the picture and in the advanced copies seen in nowise interfere with following the dramatic action, the lines being short and pointed and the situation being held sufficiently long. From this idea, which is said to be patented by David Horsley, proprie-



WILLIAM HUMPHREYS AS NAPOLEON
in the great Vitagraph historical film

tor of this company, these films will be known as "talking pictures." On June 5 Mr. Horsley began a tour to personally exhibit the films throughout the country. The first release is entitled *On the Job*, and a week later will appear *A Personal Affair*. The release days of this company will now be Wednesday and Saturday. Saturday will be Mutt and Jeff day, and a return of the Western pictures in split reels is reported for Wednesday.

THE "O'KALEMS" SAIL FOR IRELAND.

The Kalem players of the stock company to operate in Ireland during the present summer sailed last week. They had a little dinner party the night before sailing, entertaining a number of selected guests. The roster of the company, who are familiarly referred to as the O'Kalems, is as follows: Sidney Olcott, director; Gene Gauntier, leading lady; Jack J. Clark, leading man; George Hollister, Mrs. George Hollister, Robert Vignola, Agnes Mapes, Arthur Donaldson, H. Allen Farnham, Mrs. M. Wignall, and J. P. McGowan. Extra people will be engaged in London. As already stated in *The Mirror*, the company will have a temporary studio in Ireland and will operate in famous romantic parts of the island.

BEAUTIFUL SURROUNDINGS FOR AMERICAN FILMS.

Lakeside Inn, the hostelry in El Cajon Valley, which is at present housing the American Western company, is beautifully situated in the geographical center of the valley in question. Within a radius of two miles from the hotel there are fifteen canyons branching off in every direction, and all of them feel their tortuous way through the surrounding mountains for distances ranging from four to forty miles. One of these canyons is named "Foster Canyon," and along the side of the same, in some places from two to three hundred feet from the bottom of the ravine, winds a trail leading to the town of Foster, situated high up in the mountains about fifteen miles from El Cajon Valley.

PICTURES IN PROHIBITION CAMPAIGN?

The motion picture is being used in Texas, according to a Dallas, Texas, newspaper, as a campaign argument against Statewide prohibition. A film showing how beer is made and the army of labor employed in the industry will be exhibited throughout the State, the claim being that prohibition will throw many of these people out of employment. Other films, it is said, will show the happy homes of the brewery workers and the same homes with the men out of work, as might be expected to follow if prohibition should prevail. It is not stated whether the other side of the pictures will be shown by the opposition in the same manner.

TEN NIGHTS IN A BARROOM—TWO REELS.

The Selig Company has done *Ten Nights in a Barroom* in two reels, thus being able to present this old melodramatic classic with more detail than was ever before attempted. Two and three reel subjects are becoming more and more popular with exhibitors, as it enables them to advertise the productions in a way impossible with single reel films.



THE FIGHT BETWEEN THE "BON HOMME RICHARD" AND THE "SERAPIS"

A notable scene in the Edison historical film. *The Stars and Stripes*, telling the story of Paul Jones

Reviews of Licensed Films

Alone at Night (Gaumont, May 27).—When the young son of the peasants sees the old, faithful servant sent off to the stable with only a crust of bread he follows unseeing with the best on the table. That night he thinks of the old man guarding the sheep and, taking a cloak out to him, guards in his stead. His parents find him here and are brought into the realization of their inhuman attitude toward the old man. It is agreeably presented after the best French mode.

Jimmie, the Sportsman (Gaumont, May 27).—A pretty fairy tale in colors is amusingly brought out by the old, fat sportsman and Jimmie, the small boy. Jimmie decides to help his mother out by going fishing. He finds an old boat, but is driven off by a runaway fat man. The man meets a witch in the forest and offers to carry her bundle of wood. She transforms into a fairy and gives him a magic fish pole. He returns to the grouchy sportsman and surprises him with his luck. The fellow gives him a large purse for the pole, and proceeds to capture an old snake while Jimmie returns with his fish and his gold to his mother. It would have seemed as if the first and last scene might have been better chosen.

All for Money (Pathe, May 27).—At the death of her father, George Stafford was made Mary's guardian until she should become twenty-one, and should she die he would have all. When Stafford saw financial ruin ahead he planned a marriage between Mary and his son. Mary, however, was in love with another. He separated them by writing false notes to each and as they evidently did not know each other's handwriting, they believed. Stafford then took Mary away to a sanitarium, where they plotted to murder her in bed. A nurse overheard and had a note delivered to Mary's lover, who arrived with two officers at the precise moment when Stafford and his son had entered Mary's chamber and were about to stab the pillow she had left in her place. Thus the lovers were united and the villains done away with. As may be seen, it is a melodrama of the old style. Surprising and impossible. It is agreeably played, however, Martha Spier and Paul W. Fanger assuming the leading roles.

The State Line (Lubin, May 29).—One is asked in this picture to take into his sympathies as he looks a man of questionable character who kills another on a very slight provocation. There are redeeming qualities in all men, but it does not consequently follow that their crimes should go unpunished. The action of the sheriff was, of course, unjust to the rest of the community. He even sent himself to the situation, therefore, the real conflict of the drama was lost. No love scenes appeared between the rowdy and the girl; therefore, it came as a surprise that they loved each other. The scene on the porch where she stood in the moonlight meant nothing, because it had not been properly explained by previous action. The turning of the course of the river is acceptable, but the story as a whole appears to be rather unsatisfactory. Reckless Harry Blake finds the sheriff's young son when he wanders away from home. He lowers a mine down a precipice and eliminates up with the child, though it was apparent he could have taken some other road down. The child was not hurt. Accordingly when Harry shot a man the sheriff, remembering this act, instead of the usual procedure of justice took him to the state line and told him he returned he must hang. Harry, noticing a break in the bank of the river, did return and was shot. He recovered, however, and when the break was mended the sheriff agreed to marry his daughter. The two male characters were not consistently played.

Love Forces Stronger Than Duty (Pathe, May 29).—This story has been done in various forms before, but in this case it is misnamed, because the gratitude that the police officers felt for the thief who had just rescued the official's child could scarcely be called love. Gratitude would have been a better word in the title. The acting and general management of the picture was excellent, except in one instance, where the rescued boy's unconscious state appeared hardly warranted by his brief tumble into cold water. The thief, an old tramp, had stolen money from a farmer and he was in concealment when he saw the boy fall into the water. He rescued the boy and carried him home, which happened to be the gentleman's. The officer took the stolen money to be returned and let the thief go, the little boy giving the fellow his savings from his toy bank.

Man's Microscope (Pathe, May 29).—Personal interest attaches to this film, showing moving views, enlarged many thousand times, of the inhabitants of cheese, beer, vinegar and so forth. Views are also shown of the circulation of blood in a tadpole's tail and of sap in a piece of seaweed. The film was applauded when witnessed by THE MIRROR'S reviewer.

A Novel Experiment (Bell, May 29).—The plot of this picture works up to an effective climax which is admirably brought out, although the preliminary structure of the far-fetched story is labored and a little hard to follow at times. In fact the narrative appears to begin at the wrong point and progresses in the same way. A rejected suitor plans revenge by dressing up a supposed tramp and sending him to win the girl's hand. The tramp wins the girl and is married, which is the rejected man's cue for sending a "hal ha!" message informing her father that she has married a tramp. As a matter of fact the man is not a tramp, but is a celebrated novelist, out seeking local color, which he seems to have secured with a vengeance. The parts are all in capable hands.

Cupid's Chauffeur (Vitaphone, May 30).—A cleverly wrought comedy of amusing conceits is presented in this film with a certain ingenuity, and tells how erratic papa decides to send his foolish daughter, Caroline, back to boarding school because she insists upon loving Harry. Harry, however, bribes the chauffeur into letting him take his place. At a lonely spot three of Harry's friends disguised as highwaymen hold up the automobile and, dragging papa into the woods, proceed to relieve him of his valuables. Meanwhile Harry is in another section of the woods puts on a hunting costume and, starting in that direction, drives off the bold, bad men, for which act papa rewards. The story seems properly to end here, and for that reason would have been more effective had it done so. On returning to the automobile he notices to notice the absence of the chauffeur. There is then the marriage scene and the conspirators toasting the bride and groom at dinner, giving the impression that it was destined to all out the reel.

The Prince Did Not Rise (Pathe, May 31).—It is difficult to tell just where this way is supposed to be, but that doesn't matter, as the

story is as suitable for one war as for another, and, in fact, is an old friend in a new dress. It is the story of an officer who causes his rival in love to be falsely accused of treason, for which he is to be shot. A battle takes place, the plotting officer is fairly wounded and on his deathbed confesses to the Red Cross nurse, who is the girl in the story, that the condemned man is innocent. Then she races to the place of execution and tries to save him by covering him with a flag, which appears to have been the very flag that was to signal for the discharge of the death volley. She is followed by the commanding officer, who promptly pardons the innocent man and everybody shakes hands, although it is not shown that the commander ever saw the dead man's confession. The picture abounds in unimpeachable incidents, but there is one notable scene where the soldiers fight their way down a bluff.

Bertie's Reformation (Kalem, May 31).—Here is a clever farce comedy, well worked out and pleasingly presented, although it could have been wished that Bertie's father and the girl he fell in love with had not been so tremendously afraid of the camera would miss getting them constantly with full face to the front. They twisted their necks and turned their backs on the other players at the most inopportune times, marring their work seriously, and destroying the illusion of reality that always goes so far in adding effect to picture playing. Bertie, however, played without a hint of working for the camera. He proved himself a fine young comedian, whom this reviewer, for one, will be delighted to see more of. He is supposed to be a "rubbish" boy, seduced by the white lights of Broadway. Papa, whom we first see sitting on the keyboard of the piano in his home parlor, wants Bertie to come home and marry a girl, possibly the father's ward, but Bertie objects. So papa has the girl join the chorus. Bertie falls in love with her and after going "broke" and coming home finds his loved one there waiting for him.

A Roman Tragedy (Biograph, May 29).—An exceptional dramatic situation is the foundation of this drama, which is well developed, giving the atmosphere of the Corsican army and a certain phase of their life. The killing of the member of a family by an outsider must be avenged. The duty in this case fell upon the elder sister, commissioned to be avenged on her lover who had killed her brother in a quarrel on her behalf. A feud existed between the families, and when the brother found the secret lover wearing his sister's scarf, he challenged him to a duel with daggers and was killed. When her old, crippled father found her reluctant to use the dagger, he suggested poison. She changed cups, but her small sister changed hers back again, thus vindicating the family's honor, but wounding her sister's heart. It is thought this sister in attempting to bring out the passionate nature of the gray over-looked more subtle points in the conflict of her nature, and thus overemphasized her role, therefore making it not as natural or convincing as it might have been.

The Niece and the Chorus Lady (Edison, May 30).—Much credit is due the producer or director for so cleverly manipulating this sprightly but complicated comedy in the way of clearness and character development and exposition. It has a freshness and vigor about it that is altogether pleasing, and is acted with spirit and expression. The settings are likewise noteworthy. His wife (Miriam Nesbitt) accompanied by her mother (Mrs. William Beebe) and her brother (Ally) (Harry Shaw) go to the country. At home he (Guy Coombs) makes the acquaintance of a chorus lady (Nancy Avril) by lending her an umbrella in a windy rainstorm—a very good effect. Mother-in-law and Ally return and find a letter to the husband from a wealthy woman who is to visit him. Thinking her a good match for Ally she telegraphs her daughter to come home. Meanwhile the chorus lady has found the gentleman's address upon the umbrella, and proceeds to return it to him. Mother-in-law demands an explanation of her overfamiliar presence, and she is introduced as the niece. She is then invited to stay. Ally proposes, and is accepted at once. The real niece and the wife arrive, but it is too late to undo: Ally is married to a chorus lady.

Grace of Nature's Noblemen (Bell, May 30).—If the hero had stopped extending his hand to his successful rival after the second rebuff, he would have passed for more of a man. There is such a thing as carrying the forgiving game too far. The rival (W. T. Bantchell) marries the girl (Eugenie Bessner) and they have a child who wanders away, and is lost in the cacti covered desert. Indians, who have gone on the warpath, attack the child's father while away from home. He is joined by the hero (Hobart Bosworth), and together they defend themselves with their two revolvers so successfully that the Indians armed with rifles give up the fight and go away. Then the hero takes the husband home to the wife, who tells them about the lost child. The hero now volunteers to recover it, and he takes a rifle. This part of the story is more convincing; indeed, it is exceedingly well done. He creeps up on the camp, and when the main body of Indians have gone he pops over the four men left behind and recovers the child. Back at the child's home the two men shake hands finally. The Indians looked and acted real and the backgrounds were excellent.

The Temptress (Essanay, May 30).—There is one strong and effectively presented scene in this picture, that is alone worth the price of admission. It is where the detective, having found a finger print on an envelope supposed to have contained poison, has the guests at a banquet lined up and examines the fingers of each one with a magnifying glass. Otherwise the story is crudely constructed and badly managed. It is constantly threatening things that never happen, and is played, except in the one scene mentioned, as if the players all realized the uselessness of their work. A violinist loves a girl (Lottie Briscoe), whose status in the story is never revealed. Another girl, who is of the impossible villainess type, makes love to him, apparently to get him to give poison to her uncle, although he has no access to the uncle except by a chance that the uncle will hire him to play at a banquet. However, it is the girl herself who puts the supposed poison in the glass, because the fiddler, at the last moment gets cold feet. But it isn't poison after all, because the first girl has been hanging around all the time, and is on to the plot. She has substituted headache powders for poison, and the victim merely goes to sleep. Nevertheless, the doctor appears to diagnose it as poison, the detective is called in, the guilty woman is discovered and arrested, and then after it is all

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Released Monday, June 12.

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A rippling comedy of dual Harold's attempt to butt into society, matrimony and wealth. Harold, a ribbon clerk, decided to try to marry an heiress, who was staying at a summer resort. Harold posed as a duke, and thought he was winning the girl. She, in fact, was merely laughing at him and was in love with John Crane, a young millionaire, who was as unpretentious as Harold was vain.

After much funny adventure Harold became a porter in Crane's office, and the young heiress became Crane's wife. It's a dandy, well acted in every particular. Length about 1000 feet.

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THE STUMBLING BLOCK

ANOTHER LOVE COMEDY, with "Jean," the wonderful collic, playing an important part. The young woman in the case argued that a man unloved by animals could not be worthy of human love. Approximate length, 1,000 ft.

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THE SLEEP WALKER

STRONG DRAMATIC APPEAL.—Accused of crime because she walked in her sleep, she wins out in the end. Approximate length, 1,000 ft.

FOR RELEASE SATURDAY, JUNE 24

BARRIERS BURNED AWAY

ROMANTIC AND THRILLING.—Two quarrelling brothers are united by the heroic act of each during the burning of their joint residence. Approximate length, 485 ft.

TWO OVERCOATS

COMICAL COMPLICATIONS that follow the exchange of two similar coats. Approximate length, 519 ft.

4 Reels Per Week

commencing week of June 26-July 1. Vitagraph release days will then be every Tuesday, Wednesday, Friday and Saturday.

over the first girl tips over the whole house of cards by telling how she had substituted the harmless drug. After which she and the musician make up and the story ends.

Curiosity (Biograph, June 1).—This short conceit is admirably acted, except in one scene, where two men are fighting and a crowd of women are looking on and laughing as if it were a fine joke, which it probably was to them. However, it spoiled the effect of the fight and marred the exhibition of curiosity when the whole bunch followed an old fellow carrying a glass containing a dose of medicine. The old fellow's peculiar manner of carrying the glass caused everybody to be curious, and there was a great crowd behind him when he arrived at the well to fill the glass with water and take his medicine. Rather trivial for the Biograph.

A Dutch Gold Mine (Biograph, June 1).—There is a humorous story in this film and it is very well carried out. The old German saloon keeper in a mining town gets even with the bad men who have wrecked his saloon by buying up all their horses and then selling them back at five times their value. By a faked letter he made the bad men think his brother had discovered a gold mine, and they were therefore eager to get quickly to the supposed strike and bought the horses at any price.

In Time for Press (Mellies, June 1).—This is supposed to be a San Antonio newspaper story and is thrillingly and cleverly worked out—only it would be interesting to know where, when and how the successful reporter managed to write his account of the bandit's capture so that the girl could take the manuscript to the telegraph office and get the news to the paper. Or if it wasn't manuscript he gave her, what was it? It is also wondered why there was a hint at holding the wire, which only one could use at a time, when the telegraph wire was not used at all but the girl telephoned the news, while the man at the telegraph instrument sent nothing for either paper. The sheriff was after bandits and two rival reporters joined the party. One reporter tried to beat his rival out after the capture by knocking him down and leaving him on the road; but the injured man's sweetheart was handy and she carried the news to the wire, with the result that the San Antonio "Express" had a scoop with a scare head across the top of the page and pictures of the captured men. Regardless of how, the picture is extremely interesting.

The Inheritance (Edison, May 31).—The basic idea of this capital farce is similar to one recently done by the Essanay, but the two, as worked out, are entirely unlike. Wonder if both scenario writers got inspiration from the same source? A poor fellow gets word from a foreign country that he is one of the heirs to a fortune, his share later turning out to be only a few cents. But in the meantime he has money and credit forced upon him. In the Essanay version he marries and goes to Germany, backed liberally by the girl's parents. In the Edison version he and his wife live in luxury and are courted and fawned on by all those who had previously spurned them. Their heads are completely turned, and their downfall at the end is well deserved. William Bechtel as the florist and help was excellent, and Miriam Hutchins as his wife was just as good. Charles Sea made a fine newspaper reporter, and Lincoln Plummer was admirable as the real estate agent. The minor parts were also well played, each character type being faithful and distinct, as was the case, especially with the principals.

It Served Her Right (Edison, May 31).

—We may question the statement made in this title on the ground that the husband showed altogether too much affability to the cook, and fully justified his wife in being jealous. He had no business, moreover, entering his house by way of the kitchen, merely because he had mislaid his key to the front door. What was the matter with the bell? Was it out of order? No; his wife had a right to be suspicious, and it was merely unfortunate for her that when she had donned the cook's uniform, it was the dirty ice man instead of her husband who kissed her. But, however much we quarrel with the title, we must confess that the film story is clever and funny. The things that happened might well have been, and they were acted and presented as if they really had happened, which is the best praise that can be given to picture players. George Spencer was the husband, Maud Gray the wife, Mrs. C. Jay Williams the cook, and Charles Ogle the ice man. It is regretted, however, that Mr. Ogle did the ridiculous face making at the camera at the end.

A Game of Deception (Lubin, June 1).—There is a refreshing originality to this picture that is cleverly and naturally handled with a distinct humorous appeal. Florence Lawrence as the actress manifested her usual aptitude, while Arthur Johnson made the minister's son a character both consistent and typical. He was a minister's son studying for the ministry, but in love with an actress, but when he returned home and papa found him drinking beer and smoking cigarettes in his room he was quite ready to let him enter commercial life. He sent his son to a friend, and the amusement is afforded from this family's endeavor to adjust their worldly way to the customs of a supposedly proper minister's son. The actress, a friend of the sister of the family, calls to play bridge in her new barem skirt, and when she learns of the presence of a minister's son, she decides to make-up as a pious old maid and have some fun with him. At his entrance, of course, the fun is at the expense of the other parties. It would seem as if she might have recognized him a bit before. The son, keeping up the delusion of the minister's son's saintliness, was perhaps rather forced since he knew better himself.

Her Son (Kalem, June 2).—This is an ideal story of the West, with the true flavor of a Bret Harte narrative, from whom it is possible the plot may have found its suggestion. The characterizations are splendid and in harmony. The idealized son of an Eastern mother goes West to make his fortune, but turns out to be a bad egg—a worthless fellow who loaf around the mining camp refusing to work. But he writes home to his mother that he is doing well—in fact, that the miners think so much of him that they propose making him mayor. The delighted mother hurries West to enjoy her son's success, and arrives at the moment the miners are about to kick him out of the camp. Their meeting was perhaps too abrupt, as it seems impossible that she did not perceive what was going on. However, the boys immediately change their attitude when they see her lovely confidence in her son. They carry out the story, elect him mayor, and when he tries to escape and kill himself, falling down a shaft, they continue the deception, giving the mother money and their most cherished personal belongings on the pretense that they were her son's property.

The Ends of the Earth (Vitagraph,

June 2).—The plot structure of this film is of the barest, but the atmosphere and the force with which the simple but human situation is presented, make it a notable production. The wife in the story commands our instant and warmest sympathy when we see her struggling through the miles upon miles of frozen North to reach the husband whom her previous indifference has caused to leave his home and journey to Alaska. She gains the sympathy, as he had also gained it by the strong realism of the Alaska journey. It is wilderness and snow that both brave and conquer, although he on his snowshoes and with his pack on his back has fallen helpless with a broken leg, when she overtakes him with her dog team and guide. It was important to note also that the husband, exhausted and perishing, stayed that way until sufficient time elapsed for recovery. He did not revive for the purpose of "acting" and relapse into exhaustion.

The Rose of Old St. Augustine (Selig, June 1).—This is a good old pirate story of romance and adventure delivered with all the requisite dash and vigor that its spirit warrants. The backgrounds also are delightfully well chosen. When Lassie, the privateer, learned that Alicante was on his way to wed Dolores of St. Augustine, with gold and jewels, he and his band waylaid that gentleman and in the spirit of adventure disguised in Alicante's clothes and set forth. Dolores, contrary to the expectation, was very much impressed with her future husband. A jealous lieutenant, however, exposed the plot and Lassie was cast into prison, while Dolores' father went forth to seek Alicante. During his absence Dolores and a faithful Indian servant released Lassie and the three escaped on a raft to the sea, where they were picked up by the pirates. Then Lassie and his men set out to capture the false lieutenant. He was brought back and made to walk the plank. As may be seen, the story affords opportunity for fine scenic and dramatic pictures that are fully realized by and in the management.

A Sane Fourth of July (Edison, June 2).—The Edison company has again given the public a purposeful picture in the way of presenting a much agitated subject and its solution, that cannot help, from the way it is evolved, setting many people to thinking. The picture is produced with the co-operation of the Russell Sage Foundation, Department of Child Hygiene and Committee on Prevention of Blindness. The mayor of the city in question learns his lesson by comparison as the public must do. The mayor refuses to consider the proposition of a safe and sane Fourth as presented by the committee, because the dealers in fire works threaten his position. The result is that his young daughter develops a case of lock-jaw from a Fourth of July accident, while the little boy next door is stricken with temporary blindness from the powder of a big cannon cracker that failed to ignite. The next year the Fourth was celebrated with games, parades and fire-works. It is an artistic film in every sense of the word and a fit companion to The Red Cross Seal and others.

Loyal Love (Pathé, June 2).—An impressive, dignified and altogether appealing story from its humanity is unfolded upon this film in colors, and relates how the husband brought his wife to the realization of her folly by putting aside his own desire for her own happiness in her fancied infatuation. She had mar-

ried him, not loving him, but he had trusted his goodness to win her. At the entrance of her former lover into her life she told him she must leave him. On receiving his note of acquiescence, she returned, realizing that the true support of her life was in loyal love.

Blame on Me (Pathé, June 2).—Not much of a story, perhaps, but something to suit Max Linder's particular line of endeavor. One finds enough drama in his action and nonsense which is a comedy of climax and confusion in itself. In this case he desires to make an impression on a Miss Poole, before he starts out to rip the seat of his trousers in living the life he leads. He made them and start out, and burst forth again at the recreation, and the amusement arises from his endeavor at concealment. At last he is discovered while he is trying Miss Poole's shoe latches.

Mistaken (Lummet, June 2).—The game master sees the man in the act of shooting, snags him and takes away his gun. When passing the game master's house the fellow sees this warden's wife talking with the village physician. He determines to make trouble by writing an anonymous letter telling the warden to watch his wife. It arouses the warden's suspicions and accordingly when he returns home and finds his wife gone he is fully convinced that she has deserted. She is in reality at the house of a sick friend, while his children have played truant and are now in his way. The warden, he wanders back there and pines on hearing voices within. His purpose is not clear. Surely he could not imagine his wife within, and he would have investigated any other cause. He finds his children within, and the three return home meeting the mother on the way. This rather old story is well acted and made fresh by its treatment and background.

His Baby's Doll (Pathé, June 2).—The idea presented in the man's peculiar insanity has been used many times in pictures and it is a question, also, whether the weaving of a story around such an incident is as profitable or pleasing as some other subject. His little girl evidently fractures her skull while roller skating and dies. It drives the father insane and he at once assumes a passion for her doll and numerous others. The comedy comes at the climax with the other patients scolded out of place, as the theme of the picture is serious. His wife, to cure him, conceived the idea of adopting a little girl from the orphanage, whose appearance was somewhat similar to their own. They gradually gave the man dolls of larger size and then let the girl, dressed as his own child, appear before him. It had the desired result. The actors did not always seem to attack the situation with assurance and slipped too quickly from point to point before they were absorbed by the spectator.

Fire of Fate (Vitagraph, May 27).—The mountings and staging of this production command especial notice making with thoughtful and consistent stage management a picture of great artistic merit. It tells the story of a royal virgin who with her lover was cast into prison to await the punishment of death at the hands of the flames for permitting the eternal flames to die out while in her lover's embrace. With his dagger he removed the masonry and stone from the wall between their cells. They prayed to the God of the Christians and forthwith found a pavement in their cell that seemed to be hollow underneath. Removing it with his dagger they found it led through

a secret passage to the river. They were pursued by the angry populace but reached the waiting boat ahead of the priest and his followers, which seemed to prove the power of Christian prayer.

The Lucky Card (Essanay, May 27).—This picture is consistently and effectively treated with dramatic vigor and played with proper value, but the idea of the card under various forms and conditions makes the story quite obvious from its too frequent repetition. The compuncer rescues a Mexican stricken with fever on the plains, and pays for his care and nursing with a rather cold blooded couple. He leaves behind a card revealing his name, to be given to the Mexican on recovery. Some years later the cowboy meets with a quarrel at a dance. He has danced with the bully's girl. The bully calls in the aid of his companions in seeking revenge. The captive is brought to the cabin, where the Mexican is put on guard over him. The cowboy recognizes him and the card from the pocket completes the proof. When the others return with the girl, the Mexican frees the cowboy and together they overpower them. The cowboy lets the villain go, which was no doubt generous but unsatisfying, in that he had let him go once before, and one feels that the villain would be up to some more dirty work in the next film.

A Clever Fraud (Vitaphone, June 3).—As happens so often in Vitaphone "life portraits," a story that might appear either im-

possible or, on the other hand, commonplace as produced by some other companies, is here made most charmingly real and fresh by the whole-hearted natural expression of the players. In this story the nephew of a wealthy lady, being in love with an actress against the aunt's wishes, takes her to the old lady's house disguised as a young man friend, and, owing to the clever work of Florence Turner, the actress, they get away with the deception until the other girls at the house party are all in love with the stranger, while the young men are naturally jealous. As the aunt also falls in love with the bogus young man she acquiesces gracefully when the exposure comes, and the nephew is permitted to have her after all.

The Infant at Snakeville (Essanay, June 3).—New interest is here given to the previously exploited incident of a strange baby being left on the hands of a bunch of cowboys, every one of them delightfully ignorant of the duties of child care. In this film none of the old tricks and comical complications are employed; everything appears to be fresh. The action is spontaneous and laughs are numerous. The manner of losing the baby is logical to start with. The mother is bound by stage to Snakeville, but after putting her baby in the stage she runs back for her shawl and the stage goes without her. At Snakeville the boys do the best they can to take care of the baby, while the mother labors along on foot to overtake them. The picture should be seen.

moment's notice, transforms the room, and at last lands him in a dungeon, thrusts him into a bag, and just as he is to be cast into the river Tweedledum wakes up.

Dad's Girl (Reliance, May 31).—This is the story of how a banished farmer was saved from ruin by the wit of his young daughter. It is clearly told, though just what the game was is not evident, except that it was a machine run under false pretenses by a secret motor. They inveigled him into investing all his money into the undertaking, in spite of his daughter's protest. She substituted paper for the money to be delivered to the crook. The father then discovered the deceit and his money was returned to him by his daughter. It was badly acted, with the exception of a few places—that is, the action of the players conveyed nothing. The young man is apparently an amateur, quite unused to stage procedure.

A Marvellous Cow (Solax, May 31).—It is thought that the idea contained in this film would better lend itself to the short story, where the style of the writer adds humor to the story and argues the imagination of the reader with mental pictures of his own. Briefly, the comedy does not seem to have enough definite situation for picture, though it contains a number of legitimate laughs. The Jones family decide to buy a cow. Jones experiences difficulties in milking her and hires a man for the purpose. He treats the neighbors and insists the cow has an inexhaustible supply. The hired man is obliged to buy milk and butter from an outside dealer. Jones takes a supply of this milk and butter to the office with him. There the milk and butter dealers present their bills, which, of course, makes him look like a bold deceiver in the eyes of the other clerks.

The Monogram J. G. (Rez, June 1).—Some decidedly amusing complications are worked up around a monogram shirt in this rather cleverly made farce, which is filled with legitimate fun. The traveling salesman's wife gives him a birthday gift of a striking shirt with his monogram on the sleeve. It makes him so conspicuous that he leaves it in the dresser at the hotel. Thus it becomes mixed with the next occupant's clothes, and he writes back to his wife declaring that if she who nacked his clothes is not ready for an explanation he has Reno in view. The wife puts a detective on the track and he traces the shirt to the salesman. The wife writes him a letter requesting his presence. He is followed by his own wife and explanations follow after the entrance of the husband. This film introduces James A. Bliss into the company. His hale and hearty spirit is still apparent. Mr. Smalley was equally interesting and entertaining as the other man.

The Last Appeal (Imp., June 1).—This production is generally well acted, mounted and put together, and contains a number of pleasing light effects. It is wished the story might have

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been freed from the morbid. The dying mother of the little lame girl writes her divorced husband to come and care for their small daughter.

Reviews of Independent Films

Footloose as an Insurance Agent (Itala, May 27).—As a trick picture this is more or less amusing, and relates the adventures of Footloose in following up a nearly mad woman who comes to make them insure their lives. He follows them on their honeymoon in the hat box of the train, walks through the closed iron gate of the hotel and up the side of the building to their room, pursues them to the roof and procures the signature while they hang over the edge.

Fifty Years Ago (Powers, May 27).—The way this production is put on is hardly commendable when compared with present day standards. The acting and general make-up is mediocre, and the management, especially of the skirmish where the two lovers meet and the girl comes out, is bad. The Southern gentleman sits at his breakfast table and thinks of the days gone by; how he loved his friend's sister, how the war had divided them. His old room servant sees the old friend at the Grand Army club and brings him to his master. The friend then takes him to his home, where he meets his sweetheart, now gray, and embraces her. The full import of this is left too much to the imagination.

Wild Fields Seared (Reliance, May 27).—This war story is not as impressive and vital as it might have been had the actors seemed capable of expressing the variety of emotions. Time, which has nothing to do with the picture machine operator, is as essential to dramatic action as in drama; the holding of a situation likewise seems even more important. The story deals with the attempt of a girl spy to escape from the Union soldiers. She obtains refuge in the home of a Southern planter, but is obliged to kill the telegraph operator by hitting him with a stick of wood. When she learns that the planter is to be shot for the crime she returns, destroys the papers she had obtained and confesses her guilt. It seemed a rather unusual procedure to have the shooting take place in the house. As usual, the leading lady walked center and faced the camera. A quieter method on her part, it would seem, would have benefited the story in the important scenes.

The Birthmark (Yankee, May 29).—This story follows along from childhood to the grown-up stage in a disconnected and confusing manner that leaves the spectator entirely in doubt until nearly the end as to whether it was a girl or boy who grew up and was to be identified by the birthmark. A man's wife deserts him and takes their baby to America, apparently working with a stranger, who drops entirely out of the story after that—or at least we are unable to identify him again. The father promises high heaven in the familiar old-time melodramatic style that he will follow them to the ends of the earth, which seems a useless sort of oath to take, since it is purely by chance that he runs across his son and wife when he is a mounted policeman in Canada and the son is a fugitive falsely accused of a murder which a convenient Indian had committed. The reviewer will not undertake to explain all the ramifications of the story; it would be impossible short of a column, and besides it is not necessary, as they are mostly incidents difficult to reconcile with each other. The acting was not so bad, considering the material, and the backgrounds were the most appropriate for the story of any this company has recently given us.

Two Gardeners (Kelsir, May 29).—In an effort to marry off her romantic daughter to the son of a friend, the two mothers connive to have the son hired as gardener; but the girl's real lover gets there first for the job and the mother, believing he is the one planned for, helps him to opportunities for love making that are greatly to the liking of the young people. When the friend's son arrives, he, too, is hired, under the belief that he is a genuine gardener and can do the work while the lovers make love. When the exposure comes it turns out that the accepted lover is a count and mamma is easily reconciled. The picture was gracefully played, although it seemed rather labored in its manner of working out.

Waves of Mind (Imp., May 29).—The presentation of this hint to the current farce *Bahr Mine* is so striking that it leaves little doubt that the picture farce was inspired by the play unless it might be shown that both came from some other source, which is highly improbable, since it is in the incidental action and business quite as much as in the general framework of the plot that the similarity lies. The only essential difference between the two is in the male characters. In *Bahr Mine* it is the husband who comes home on receiving word that there is an heir, and it is the friend of the family who brings forward the babies; while in the picture version it is an uncle who comes on a visit prepared to settle \$10,000 on the young couple in the event of a child, and it is the husband who helps secure the infants. The manner of getting the babies, one after the other until there are three, is similar, and the business of the wife lurching into bed to carry out the deception is identical. The picture farce is well played, especially by the wife, husband, and uncle but it suffers somewhat from overcrowding of complications as it is so often the case where a stage play is made the basis for a motion picture.

Exploits of a Napoleon Admirer (Ambrosio, May 31).—The ideas back of this gentleman's eccentric actions are shown by some exceptionally good views from the life of Napoleon—the retreat from Moscow and the like. After each vision he tries to act the same as Napoleon would have done under like circumstances. Accordingly there is reason in the man's actions, but the actor did not seem to be enough of a comedian to carry it through. Besides, the general business was rather inconsistent even for farce.

Tweedledum's Dream (Ambrosio, May 31).—He dreams that he receives a letter from the burglar king defying Tweedledum to capture him. Then follows a series of trick photography more or less interesting and amusing. It seems the burglar is somewhat of a magician, and just as Tweedledum has his hands on him he is not there. He puts Tweedledum in the place of the horse when he would pursue him. Later he constructs an iron gate between them at a



BIOGRAPH FILMS



RELEASED JUNE 5, 1911

A SMILE OF CHILD

The innocent smile of a child has more influence than any other power in the world. It can change the cloudy into sunshine as will be seen in this Biograph subject. An ill-tempered Prince is met by a little child, who is wandering through his grounds and his entire nature is changed into one of excessive good nature. Later, while out on a lark, he meets for the first time a very pretty peasant woman, to whom he, by virtue of his rank, makes sinister advances. It happens that she is the mother of the same child, and it enters in time to arouse the Prince to his better self with its sunny smile and saucy wink, which wink is really infectious of good nature.

Approximate Length, 997 feet.



RELEASED JUNE 5, 1911

DAVE'S LOVE AFFAIR

Dave is sweet on May and she likes him, so while he is sitting with her on the front steps, he all tumbled out in his glad clothes, his boy pals play a trick on him by sending him a note about a certain Clarice. Of course, Clarice is a myth, but May is too jealous to believe his denial, so sends poor Dave away. The boys, however, are sorry when they see their grief-stricken pal so down in the mouth, and hasten to right the wrong their joke has occasioned. Dave now realizes that the course of true love never did run smooth. Approximate Length, 601 feet.

THEIR FATES "SEALED"

This is, indeed, the most unique comedy ever portrayed in motion pictures. Dolly has two ardent admirers, and it becomes a delicate matter to choose between them, so, while staying at Santa Catalina Island, California, with her father, she hits upon a novel plan. The scheme is that her admirers enter a fishing contest. The one who has the largest fish by four o'clock that afternoon is to win her. As luck will have it, the one she cares the most for has the smallest when the contest is about to close. However, fate intervenes, for while the apparent lucky one is gloating over his success, a large seal home out of the water and gobbles his big catch, making the other fellow the victor after all. Approximate Length, 396 feet.



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Their circumstances are much straitened, and the little girl in selling her papers sells one to her own father. He drops his pocket-book and in returning it the butler knocks her down while trying to put her out—a rather unnatural procedure. The father, who has just tossed the mother's note into the fire, finds the child there on coming out. He takes her to her mother, who dies after he has promised to look after the child. The scenes after this are well done and appealing, but as the first story is finished it would seem that another starts, showing the kind treatment given the child after returning to her father.

The Collector's Parole (Italia, June 1).—A dramatic story is worked out on this film and acted with the exaggerated manner and pantomime which one is pleased not to see in our own films. Bankrupt, he is unable to help his friend. They meet a bank collector, who succumbs to an illness in the street. They rob him and divide. Years later the banker has built up a large fortune on his portion, while his friend has squandered his. His wife overbears him bribing this friend to silence in the next room, and without revealing her knowledge, she goes to the family of the collector and offers aid. She also obtains a position with her husband for the son of the family. Her husband then sees her giving money to this son for his invalid mother, and when he demands an explanation of the wife, she tells him of his past deed. She demands that he show some retribution and he takes the young fellow into partnership.

Never Too Late to Mend (Solax, June 2).—Here is a story of some dramatic strength and situation, very well acted in parts and containing some excellent military maneuver. Lieutenant Pierce goes to Mexico to regain his health, and while there marries a Spanish girl. At the expiration of his leave he is called back and leaves his wife. A son is born, and the father does not return. Twenty years after this the son joins a band of horse thieves and the father is commissioned to hunt them down. He traces the son to his mother's home, and there comes face to face with his wife. He permits his son to escape, resigns his commission and returns to his family. The climax hardly seemed

to be given the correct interpretation by the actors—a hard one to bring out fully, but it is hardly believed the wife would be willing to take her husband back from the way he played this scene. Another point and an important one: How are we to account for a United States officer out in a hunt for horse thieves? The circumstance is conceivable under certain peculiar conditions, but these are not explained in any way on the film.

A Tale of the Foot Hills (Bison, June 2).—A man passing a cabin sees a wife within attempting to prevent her husband from further drink. He enters to prevent mischief and in stopping the stranger from shooting, the gun goes off in her own hand, and she kills her husband, while the stranger flees. She wanders forth distracted. The sheriff traces the fellow out, and they take him out to lynch him, when she rises unexpectedly out of the ground nearby where she had sunk exhausted, confesses her guilt, and they all go off rejoicing. Of course they were too chivalrous to hang a woman after her confession, while the man was previously to be hung even without trial. The story was confused at first owing to the similarity of the two cabins. It is, of course, a cheap story.

A Circus Stowaway (Thanhouser, June 2).—This film is carefully worked out and has added interest in taking an actual circus for a background of its scenes, which includes the street parade of the Barnum and Bailey circus. The young street boy (Marie Elise) becomes enthused over this parade, and gaining admittance to the grounds hides in one of the carts. He is befriended in the next town by a circus rider. While sleeping in this performer's dressing room he overhears a conversation between the ring master and a friend of his to the effect that the performer had just inherited a fortune. It was planned that the friend should impersonate him. The boy steals the letter containing the information and the plot is thwarted. The details are well taken care of.

In Flowers' Field (Reliance, June 3).—A young man too bashful to propose by the advice of a friend puts a note in a bunch of roses, requesting an answer if she loves him. It is not discovered and the girl puts the flowers away in her box of keepsakes. Twenty years after he meets her as a tramp but does not disclose his identity. She had accepted another man, or so it is presumed. The man walks into the room on two separate occasions, stands talking with her and goes out. He kissed her the last time. She then burns her keepsakes, finds the note and dies. The pathos of the situation depends on one's mentality. To the reviewers such things seem unnecessarily morbid. Some roles seemed unnecessarily subdued, which interfered with a thoroughly effective handling of the story. Also points that are obvious are carefully explained by the actors in pantomime.

Eyes That See Not (Powers, June 3).—A rather old theme is delightfully well handled in this film, and the manner in which it is enacted commands attention from the police, deliberation and understanding by which the actors make their various points—adequate time being given to each situation. The husband becomes interested in a lady of uncertain character, and asks his wife to release him. She does so and becomes a nurse. Three years after this his wife has found another man to amuse her. He meets with an accident from his gun and is blinded. The nurse from the hospital is his former wife. In spite of his illness his wife carries out her planned elopement, and he is left with his former wife. Her reading that he once found his home becomes sweet, and they are reunited. The settings in good keeping.

Knows-All Anthropological Doctor (Italia, June 3).—As far as any definite relation with its idea may be concerned this story seems to have none. For the most part, there is general running around and knocking over. The professor had evidently invented some sort of an appliance which when placed upon the head revealed the character of the wearer. His daughter's lover presumably came in during his absence, and after a series of adventures rather unexplainable arrived at the police station. Here the professor placed the contrivance on his head and it registered robbery. He dragged him home, and it seemed to fluctuate between lover and robbery according as it was placed outside or inside the bump on his head.

International Exhibition at Turin the Day After the Assassination (Italia, June 3).—Some very good views without subtitles are given on this film.

INDEPENDENT FILM RELEASES.

June 5, 1911.

(Amer.) The Elopement on Double L. Ranch	Feet.
(Amer.) The Sage Brush Phenologist (Imp.) The Grind. Drama	700
(Imp.) Chicago Stockyards. Scenic	500
(Yankee) The Scandal Monger. Drama	
(Champion) Service Under Johnson and Lee. Drama	950

June 6, 1911.

(Bison) His Lordship's Hunting Trip.	
(Powers) The Black Heart.	
(Thanhouser) The Stepmother.	

June 7, 1911.

(Ambrosio) Two Good Friends.	
(Ambrosio) The Human Tiger.	
(Champion) The Cost of Drink. Drama	950
(Nestor) The Cowpuncher. Com.	
(Nestor) The Little Burglar. Com.	
(Solax) (Not reported).	

June 8, 1911.

(Amer.) \$5,000 Reward, Dead or Alive. Drama	
(Italia) Life of the Czar.	
(Imp.) Back to the Soil. Drama	1000
(Rex) From Death to Life.	

June 9, 1911.

(Bison) A Child of the Ranch.	
(Lux) The Companion Governors. Drama	639
(Lux) Bill at Play. Com.	331
(Thanhouser) Motoring. Drama	
(Thanhouser) The Rescue of Mr. Henpeck. Com.	
(Yankee) Mrs. Biffins' Demise. Drama	
(Solax)	

June 10, 1911.

(Gt. Northern) Dream in a Waxworks Show	375
(Gt. Northern) True Love Never Dies.	549
(Italia) An Odd Adventure of Fools-head. Com.	
(Powers) The Stranger's Plate. Drama	
(Reliance) The Broken Coin. Drama	

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JUNE 15th

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★ MELIES RELEASES ★

June 8, 1911

HER SPOILED BOY

Bob Burton always had his own way until he went out into the world. It took many a hard rub and a term in prison to make a man of him.

Length about 950 feet

June 15, 1911

WHEN THE TABLES TURNED

A popular actress was jokingly kidnapped by cowboys. Using her dramatic powers in pretending to go mad, she "turns the tables" and puts one over on the boys.

Length about 1000 feet

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★ G. MELIES, 204 East 38th St., New York City ★

Western Representative, JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

CONEY ISLAND FIRE SPECIAL.

The Vitagraph camera men were "on the job" at the Coney Island fire almost as soon as the firemen with their engines, and many excellent and striking views were obtained. The film was released as a special May 29, and has already been exhibited in many theatres.

VITAGRAPH WESTERN PICTURES.

In compliance with the new policy of increased production the Vitagraph Company will release four pictures each week, adding to its present releases a Western picture, beginning Wednesday, June 28, and every Wednesday thereafter. A very carefully

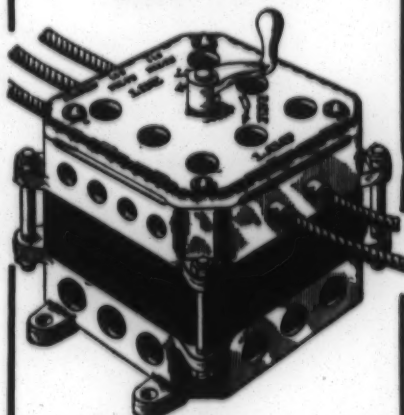
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Letters to "The Spectator"

Maurice Costello's Smile.

New York, May 20, 1911.

To The Spectator:
 I am one of the innumerable admirers of Maurice Costello, and would like to know if it is that a man of his caliber can allow those awful grinning pictures to be exhibited in the frames outside the picture theatres.
 I think Miss Leonard for beauty, finished activity and versatility takes the prize in moving picture work.
 I agree with Edith Strickland as to the change of players.
 In showing would like to ask "Colorado Cowboy" in reference to Western pictures: What's the matter with this? I am a professional and have worked in moving pictures since, and must say that I enjoy my department in this business exceedingly.
 SILENCE TOWN.

Will have to partly agree with you about the grinning portrait. It doesn't look at all awful, does it? THE SPECTATOR.

Love for Us All.

COLUMBUS, O., May 25, 1911.

To The Spectator:
 I am certainly in love with The Mission and have come day to have a settled opinion to have it sent to me. I always had it at all railroad stations, just not one here at the Columbus station, and Florence Turner's picture. I think her a dear; also the little blond girl in Madame Rex. She certainly has features that express every thing said and done. But, oh, you Florence Lawrence and Arthur Johnson! I think they are really the best on the moving picture stage. It is a shame the players can't know how we all love to see them and how much the world is learning to love them. With love to The Mission. A little K-sticky girl.

MARGUERITE WALKER.

Mr. Ben's Mad.

NEWTON, MASS., May 30, 1911.

To The Spectator:
 I am two months ago in browsing through a newspaper I discovered THE DRAMATIC MIRROR. When I came upon the motion picture section a peculiar sensation of anticipation and delight came over my mind. I have not detected the slightest feeling in the delight of this sensation. But, oh, you Florence Lawrence and Arthur Johnson! I think they are really the best on the moving picture stage. It is a shame the players can't know how we all love to see them and how much the world is learning to love them. With love to The Mission. A little K-sticky girl.

CORR. SERVANTS ROOMS.

It seems a shame to say it after this gentleman expresses such nice wishes for The Mission and The Spectator, but really his case ought to be attended to. How would some editor do, administered once or twice for a few weeks?

THE SPECTATOR.

About "Shading" and "Color."

New York, May 20, 1911.

To The Spectator:
 I am a constant reader of The Mission and have often wondered what you meant when in referring to the work of some artist, the reviewer stated that "he looked faded" or that when an actor attempted a difficult part, he did not get the proper "shading" or "color." I am a picture artist and I think I can give you some information about the girl who played Mary was as nice a bit of work as I have ever seen on the stage or in the picture. I can't but think it is a shame to see a picture artist who is so good at shading and color. I can't but think it is a shame to see a picture artist who is so good at shading and color. I can't but think it is a shame to see a picture artist who is so good at shading and color.

You say you are a "constant reader," but you don't prove it by asking for the names of the players. I don't let this little mistake over again. Yes, you are right about "shading" and "color." They are necessary ingredients, used to make you think the critics are awfully wise chaps. The little lady you refer to is named Grace Lewis, but it would never do at all to tell you her age. Not that she isn't young enough, you understand, but some day, there hence, when she may still be appearing as a youthful phenomenon, somebody might dig up the evidence.

THE SPECTATOR.

Adèle de Garde and Miss Lawrence

May 31, 1911.

To The Spectator:
 I am a constant reader of The Mission and have often wondered what you meant when in referring to the work of some artist, the reviewer stated that "he looked faded" or that when an actor attempted a difficult part, he did not get the proper "shading" or "color." I am a picture artist and I think I can give you some information about the girl who played Mary was as nice a bit of work as I have ever seen on the stage or in the picture. I can't but think it is a shame to see a picture artist who is so good at shading and color. I can't but think it is a shame to see a picture artist who is so good at shading and color. I can't but think it is a shame to see a picture artist who is so good at shading and color.

Triller? Wouldn't that make a glorious film if done right? And there is a certain actress—well, not mention any names—but every time I see her upon the screen I long for the chance to see her as Triller. For so far as appearance goes, she is the ideal Triller of De Maurier's drawings.

Possibly the copyright laws have something to do with the fact that Triller has never been done in pictures. Didn't you ever hear of the Ben-Hur case? Your correction regarding little Adèle is accepted—another case of faulty source of information. My how readers enjoy picking up The Spectator when his foot slips! Kathleen Carpenter and Anita Miles have also written in making the same correction.

THE SPECTATOR.

Who's Who and What's What.

C. D. Woodson, Kansas City, Mo.: Arthur Johnson played the husband in The Wife's Awakening (Lubin).

Clarence Peterson, Denver, Colo.: Alice Joyce is still with the Kalem Western company No. 1. Her picture has appeared in The Mission, but another one is due soon. A portrait of Mary Pickford ("Little Mary") will be printed as soon as a good photograph can be secured.

C. P. H., New York City: The lead in Art and the Legacy (Lubin) is given as Eleanor Calnes. Cannot tell you why we do not see more of her.

Maynard Abbott, Delmar, Theatrum, Uniontown, Pa.: No, indeed, the two companies you name do not exchange players. The reason you see the same faces is that the players have left one company and gone to the other. Matrimonial information is not in The Mission's line, but to ease your mind will say that Florence Turner and Maurice Costello are not married—not by a long way. Also The Mission does not furnish news regarding Biograph players, but the rule in your case can be overstepped far enough to say that no Biograph actress was killed in Fairmount Park last year or any other year. Florence Lawrence left the Imp. and joined Lubin when her contract with the former company expired.

Harold Rowe, Roxbury, Mass.: What the Delay Said was a Biograph, issued July 11, 1910. On Aug. 16 the Vitaphone produced a film called Daisies. Can find no record of an Imp. film with the word delay in it.

Alberta Underwood, Boston, Mass.: Van Ribber in How a Hungry Man Was Fed (Edison) was played by Robert Connors. Bess in A Close Call was a dog. There was one actress in the film, Miss Faye.

The Selig company has permanent studios in Chicago and Los Angeles with acting companies in both places, and one or two other companies traveling into various parts of the world for local color.

A. Williams, Gloucester, Mass.: Bless your heart, you must be another of our old subscribers, judging from your questions about Biograph players.

Helen Davidson, Scranton, Pa.: The girl's father in the Kalem picture in Blossom Time was J. P. McDermott, according to information secured from the Kalem company. The source of the information is mentioned because The Spectator doesn't wish to make good any bets. The parents' favorite lover in The Fiddler's Requiem was Robert Vignola.

Mary Potts, Lancaster, Pa.: Husband and wife in When a Man's Married His Troubles Begin (Vitaphone) were Mr. Morrison and Helen Newson. Adèle de Garde's portrait has never appeared in The Mission because the only available photograph was not satisfactory. The son in Two Heroes (Edison) was Edwin Clarke.

J. R. C., St. Louis, Mo.: Pathe's "New York" studio is No. 1 Congress Street, Jersey City Heights, N. J.; the New York office is at 45 West Twenty-fifth Street.

Jake Himmor, Galveston, Tex.: The leading lady in A Close Call (Pathe) was Miss Patsy Violet Humming, late of the Theatre company, was with The Fox, playing in a Chicago theatre until the company closed for the season recently.

G. A. Anderson, Birmingham, Ala.: Jim in The Strongest Tie (Kalem) was George Melford. The company is near Los Angeles, Cal. Don't know of any actor in pictures named Lavender. The Lubin studio address is Twenty-fifth Street and Indiana Avenue, Philadelphia. You say you think The Mission is "just great." Bull's for you.

F. H. W., Washington, D. C.: Ted Johnson played Mr. Martin in An Aching Void and Inference in A Tale of Two Cities (Vitaphone). Taming a Tyrant was produced by the Pessany Feb. 25, 1911. The name of the author will be answered later.

John Johnson, Bloomfield, The Kalem address in Glendale, Cal. is No. 344 Orange Street. Miss Joyce was well known as an artist's model before taking up picture work.

Phil M., St. John, N. B.: The principals in The Winding of Wingham were Maurice Costello, the lover; Helen Gardner, the sweetheart, and Van Dyke Brooks, the lawyer.

C. C. Theatre Lady, Easton, Md. Edith Holland was the Lonely Little Girl (Pathe). Florence Lawrence and Mary Pickford are not sisters, except in the sense that we are all brothers and sisters; nor is Miss Leonard related to them.

Mrs. Charles T. Young, Easton, Md.: George Melford was in stock and road companies before going into pictures.

Harold R. Shaw, Hollywood, Cal.: Hugh in A Dead Man's Honor (Vitaphone) was Maurice Costello. In A Tale of Two Cities he played Carton. The Melles film, The Immortal Alamo, is indeed a fine picture and more particularly because of the high importance of the subject. It should remain popular for a long time.

LICENSED FILM RELEASES

June 5, 1911.

(Bio.) The Smile of a Child. Drama. 997
 (Pathe) A Rough Diamond. Drama. 751
 (Pathe) The Scorpion. 249
 (Selig) Where There's a Will There's a Way. Com.
 (Selig) Nitrate of Soda. Indus.
 (Lubin) The Feud. Com. 635
 (Lubin) Sardine Industry. 365

June 6, 1911.

(Vita.) For Her Brother's Sake. Drama 997
 (Edison) The Cardinal's Edict. Drama 1000
 (S. & A.) His Friend's Wife. Drama. 1000
 (Selig) Montana Anna. 1000
 (Gau.) The Drawn Curtain. Drama. 735
 (Gau.) Chrysanthemums. 240

June 7, 1911.

(Edison) A Lesson Learned. Drama. 500
 (Edison) Father's Dress Suit. Com. 500
 (Pathe) The Insubordinate Soldier. Drama. 1000
 (Kalem) Advertising for Mama. 1010
 (Eclipse) The Young Intern. Drama. 750
 (Eclipse) Heligoland, Isle of the North Sea. 250

June 8, 1911.

(Bio.) Dave's Love Affair. Com. 601
 (Bio.) Their Fates Sealed. 396
 (Selig) The Visiting Nurse. 1000
 (Lubin) The Professor's Ward. 1000
 (Melies) Her Spoiled Boy. Drama. 1000

June 9, 1911.

(Pathe) Khmara. 810
 (Pathe) Miss Blum. 174
 (Vita.) The Sacrifice. Drama. 1000
 (Edison) The Wager and the Wage Earners. Drama. 1000
 (Kalem) Love of Summer Morn. Drama. 900

June 10, 1911.

(Pathe) A Broken Life. Drama. 987
 (S. & A.) Forgiven in Death. 1000
 (Vita.) Changing of Silas Warner. Drama. 1000
 (Gau.) Love Story of a Great Actress. Drama. 1000

June 12, 1911.

(Bio.) Enoch Arden (Part I.). Drama. 998
 (Pathe) The Power and the Glory. Drama. 784
 (Pathe) Hawkins and His Dogs. Vaude. 203
 (Selig) Ten Night in a Bar-room. (Part I.) Drama. 1000
 (Lubin) The Cook. Com. 600
 (Lubin) Athletic Carnival. Educ. 400

June 13, 1911.

(Vita.) The Trapper's Daughter. Drama 1000
 (Edison) Her Brother's Photograph. Drama. 1000
 (S. & A.) World's Most Daring Divers. Educ. 1000
 (Selig) Ten Night in a Bar-room. (Part II.) Drama. 1000
 (Gau.) Jimmie, the Insurance Agent. Com. 640
 (Gau.) City of Florence, Italy. Travel 360

June 14, 1911.

(Edison) Heroes Three. Com. 500
 (Edison) Mistake Will Happen. Com. 500
 (Pathe) There's a Woman in Town. Com. 544
 (Pathe) A Hippopotamus Hunt. Educ. 423
 (Kalem) Money in the Bank. Com. 650
 (Eclipse) Sir John Falstaff. Drama. 1000

June 15, 1911.

(Bio.) Enoch Arden (Part II.). Drama 999
 (Selig) The Novice. Drama. 1000
 (Lubin) Duke De Ribbon Counter. Com. 1000
 (Melies) When the Tables Turned. Drama. 1000

June 16, 1911.

(Pathe) Faust. Drama. 1650
 (Vita.) Proving His Love. Drama. 1000
 (Edison) Van Ribber's Experiment. Drama. 1000
 (Kalem) The Railroad Raiders of '92. Drama. 1000

June 17, 1911.

(Pathe) The Society Girl and the Gypsy. Drama. 1000
 (S. & A.) The Tribe's Penalty. Drama 1000
 (Vita.) Teaching McFadden to Wait. Com. 1000
 (Gau.) The King's Daughter. Drama 1000

INCREASED WORK OF "CENSORING."

It is announced that owing to the increase of the number of reels to be passed upon, the National Board of Censorship now meets on Wednesdays, Thursdays and Fridays, to pass upon licensed product instead of Mondays and Fridays as heretofore.

RECORD OF DEATHS.

Wasey Ross died May 25 at Rouleau, Sask., Canada, of diphtheria. Mr. Ross was the stage director of The Swan Man company (Western), and was also playing the role of Cash Hawkins. He was suddenly taken ill on May 22 and was at once isolated by the Canadian health officers and placed under the best of medical attendance, but the fatal disease developed so rapidly that he died within three days of his attack. He leaves an infant son and a wife, professionally known as Georgie Edwards. He was the son of Judge Ross, of Superior, Wis.

Frank G. Mack died in Lowell, Mass., May 14, at the Lowell General Hospital, aged 55 years. For more than a year he had been in failing health, and he had been at the hospital four weeks. He came to Lowell when a young man, and in most of his active life was connected with the theatrical business in various capacities. For many years he was on the stage as a

song and dance performer. He had charge of the reconstruction of the old Bayway Theatre, Lowell, into the Hathaway Theatre and for many years was manager for Mr. Hathaway, after which he was manager of a theatre in Manchester for B. F. Keith. For the last five years he has been managing parks in different sections of the country. Last year he was manager of Lexington Park in Arlington and was engaged for the present season. He was also a composer of the words of popular songs. He leaves a widow, Mrs. Mabelle V. Mack, a mother, Mrs. Sarah of Fenacock, N. H., and a brother, Charles.

Wilhelmine Seebach, sister of Marie Seebach, died in Berlin, Germany, May 25, at the age of seventy-eight years. She was born in Berlin and early adopted a stage career, although she never acquired so much fame as her sister. She began her stage work in opera, appearing at the Stadt Theatre, Hamburg, as Ansechen in Der Freischuetz, but soon gave up opera for the straight drama. She became Court actress at Koenigsberg.

Paul Barnes, Jr., the young son of Mr. and Mrs. Paul Barnes, died at their Summer residence in Laconia, N. H., Thursday evening, May 25. Master Paul was born in New York City, Feb. 19, 1904, and his Winters he has passed with his parents in England where his father, Paul Barnes, the monologist, appeared in the leading theatres. The funeral services were held Sunday afternoon, May 28, and were private. Rev. A. J. Nutter, pastor of the First Methodist church, officiating. The burial was in Bayside cemetery.

Millar Bacon died in San Francisco, May 23, at the age of thirty-eight years. Mr. Bacon was a native of Canada, and was formerly the husband of Myrtle Vane, the Western stock actress and leading woman. For several seasons they toured in the vaudeville theatres of the Pacific coast and appeared jointly in stock under the management of Belasco at the Central Theatre, San Francisco. Since the separation and divorce from his wife, he had appeared with several musical comedy companies, his last appearance being at the American Theatre, San Francisco, with the Post Comedy company. His funeral took place at San Francisco, Cal., May 26.

DATES AHEAD

Received too late for classification.
 ABOIN OPERA (Milton and Sargent Aborn, mgrs.): Palladium Park, N. J., June 12—indefinite.
 CLE AND RICE CIRCUS: Marion Center, Pa., 7, Brockwayville 5, Ridgeway 9, Mt. Jewett 10, Ellipticville, N. Y., 12, Springfield 13, Machan 14, Perry 15, Silver Springs 16.
 LA MONT'S FUNMAKERS: Collingwood, Ont., 7, S. Meaford 9, 10, Owen Sound 12, 13, Harris 14, 15.
 LATIMORE AND LEIGH ASSOCIATED PLAYERS (Ernest Latimore, mgr.): Lynchburg, Va., May 29—indefinite.
 MAHER, PHIL, STOCK (Phil Maher, mgr.): (Theatre), N. Y., 5-10.
 NESTLE'S, M. S. ROMAN, ASSOCIATE PLAYERS (M. S. Roman, mgr.): Crawfordsville, Ind., 5-10, Lawrenceville, Ill., 12-17.
 NETHERSOLE, OLGA (Lieber and Co., mgrs.): Regina, Sask., Can., 7, S. Brandon, Man., 9, Portage La Prairie 10.
 10) RANCH WILD WEST (Amiller Bros. and Arlington, mgrs.): Shoshone, Pa., 7, Pottsville 8, Reading 9, Lebanon 10, Harrisburg 12, Lewistown 13, Huntington 14, Johnstown 15, Indiana 16, East Liberty 17.
 RICHMOND AND PRINGLE'S MINSTRELS (Richmond and Pringle, mgrs.): Stables, Minn., 7, Wadena 8, Frisco 9, Detroit 10, Perham 11, Casselton, N. Dak., 12, Valley City 13, Jamestown 14, Bismarck 15, Mandan 16, Dickinson 17, Glendive, Mont., 18.
 SCHILLER STOCK: Richmond, Va., May 29—indefinite.
 WARDE, FREDERICK: Superior, Wis., 7, Ishpeming, Mich., 8, Calumet 9, Hancock 10, Marquette 12, Sudbury, Can., 13, Worth Bay 15, Hamilton 17.
 WOLFORD STOCK (American Amusement Co., mgrs.): Emporia, Kan., 5-10, Winfield 12-17.

CURRENT AMUSEMENTS

Week ending June 10.

ACADEMY OF MUSIC—Stock co. in Secret Service—12 times.
 ALHAMBRA—Vaudeville.
 BELASCO—Closed May 27.
 BLISS—Commencing June 5—Youth.
 BROADWAY—Closed June 3.
 CARNY—Pineboro—24 week—9 to 16 times.
 CENTRAL—Vaudeville.
 COLUMBIA—Ginger Girls Barbaquers.
 FOLIES BERGERE—Revue—7th week.
 GAIETY—Excess Me—17th week—130 to 137 times.
 GEORGE M. COHAN'S—Get Rich Quick Walldorf—172 times, plus 17th week—131 to 138 times.
 GRAND OPERA HOUSE—Carmen Parion Stock in Monte Cristo—12 times.
 HAMMERSTEIN'S BRONX—Vaudeville.
 HEALD SQUARE—A Country Girl—10 to 17 times.
 IRVING PLACE—Commencing June 6—Italian Grand Opera in I Saltimbanche—1 time.
 MERRY WIDOW—5 times.
 KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
 LIBERTY—Christie MacDonald in The Spring Maid—24th week—187 to 194 times.
 LYCEUM—Closed May 27.
 LYRIC—Everywoman—106 times, plus 2d week—10 to 17 times.
 METROPOLIS—Cecil Spooner in Lena Rivers—10 times.
 MURRAY HILL—Closed May 27.
 NEW AMSTERDAM—The Pink Ladr—13th week—85 to 105 times.
 PROSPECT—Stock co. in Paid in Full—381 times, plus 9 times.
 THALIA—A Democratic Chance—10 times.
 THIRTY-NINTH STREET—John Mason in As a Man Thinks—13th week—100 to 107 times.
 VICTORIA—Vaudeville.
 WEST END—Robert T. Haines Stock in The Lion and the Mouse—716 times, plus 3 times.
 WINTER GARDEN—Spectacle and Vaudeville—10th week.

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